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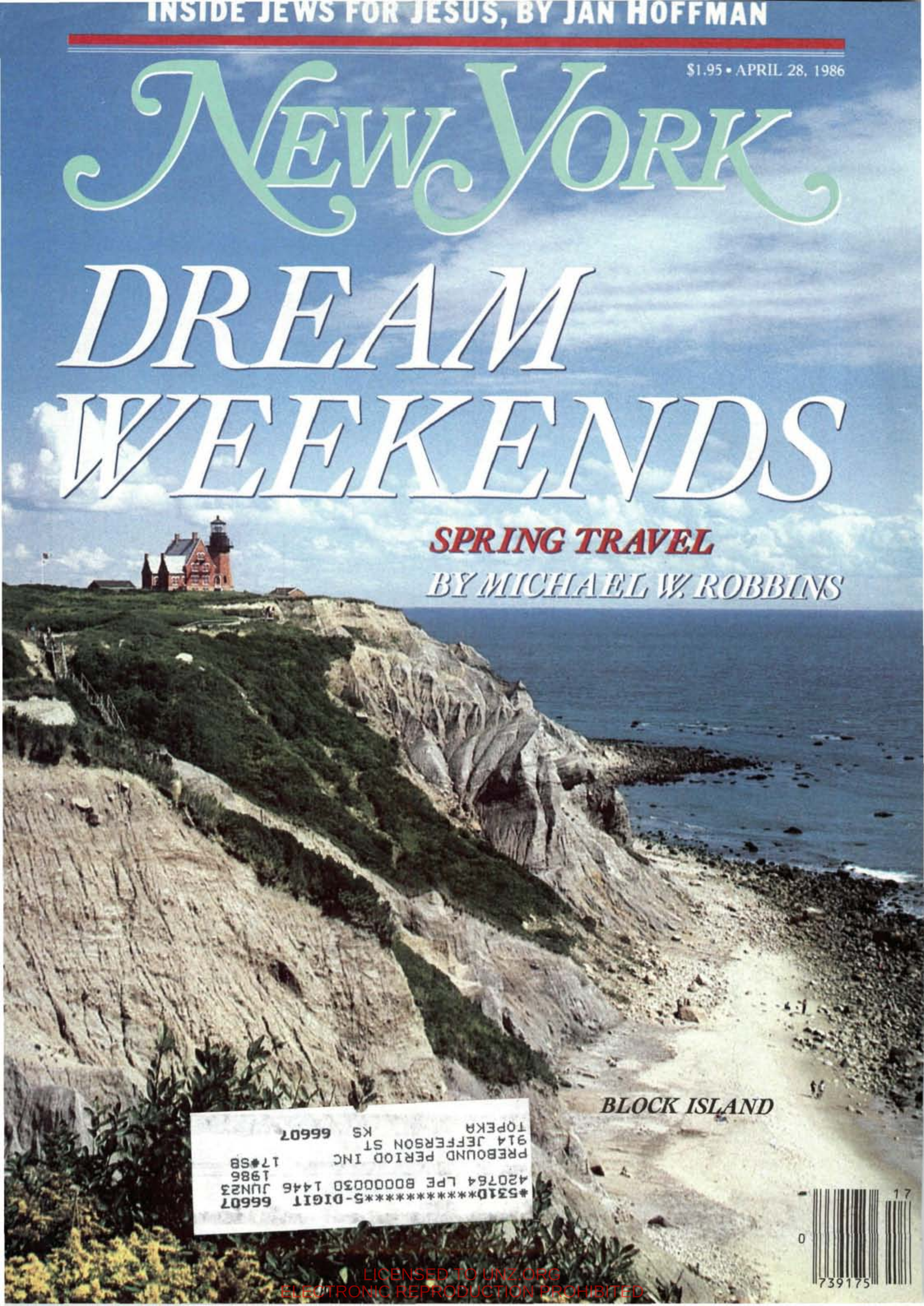
NEW YORK



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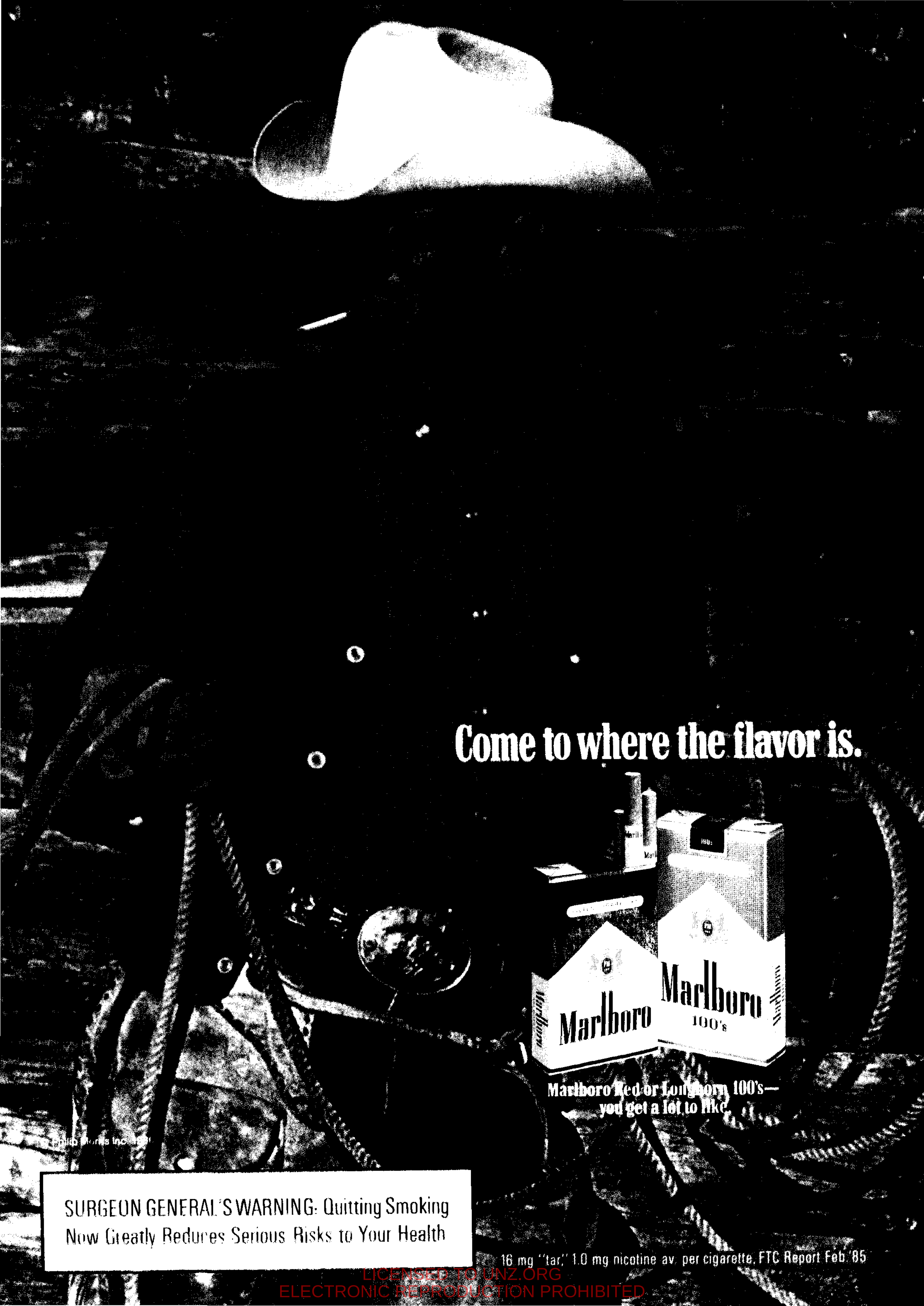
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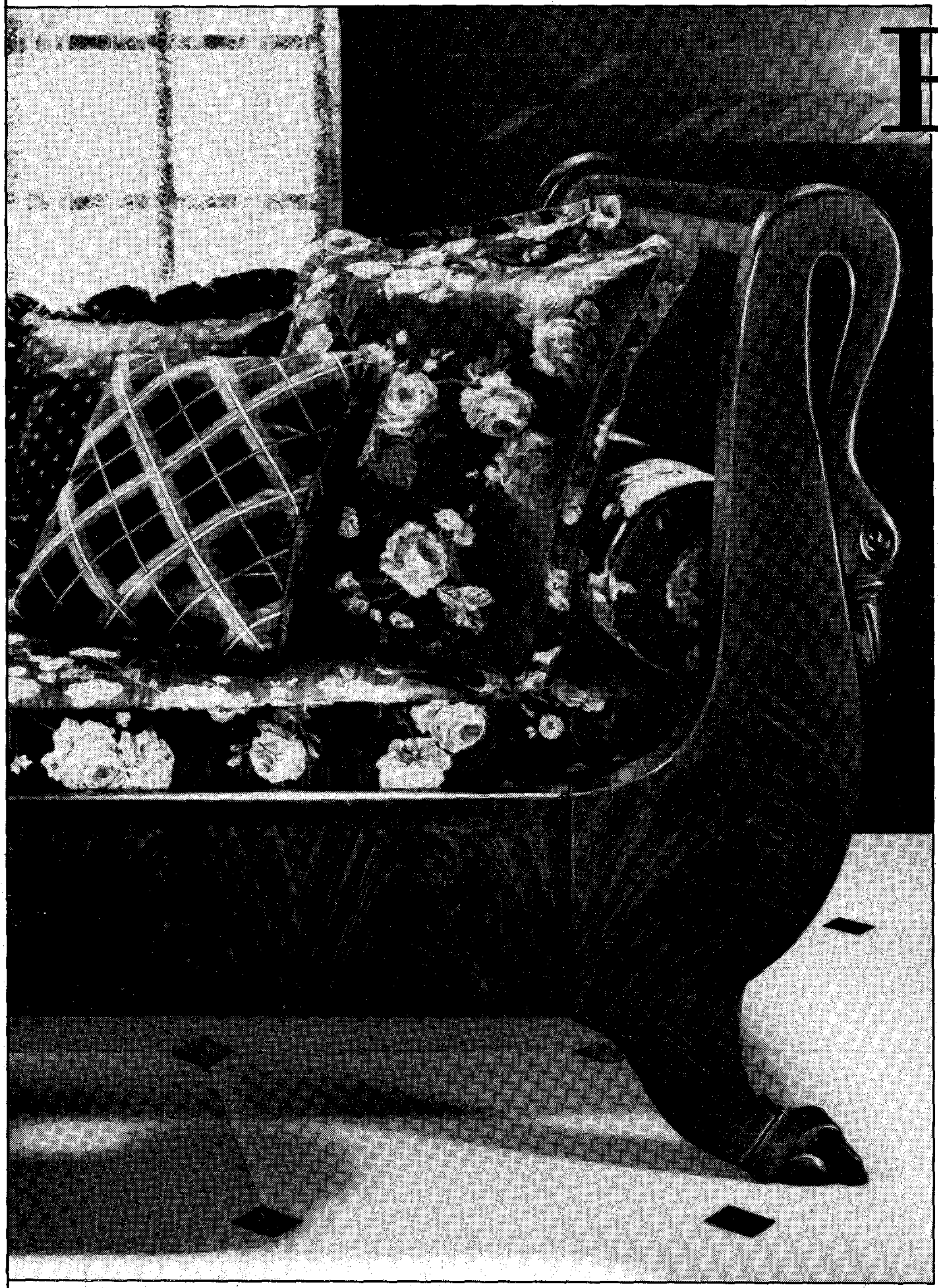

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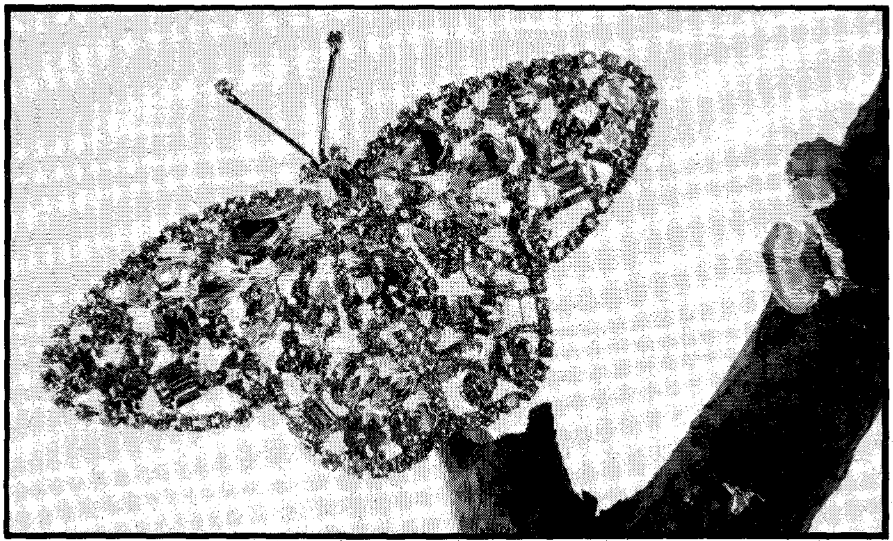

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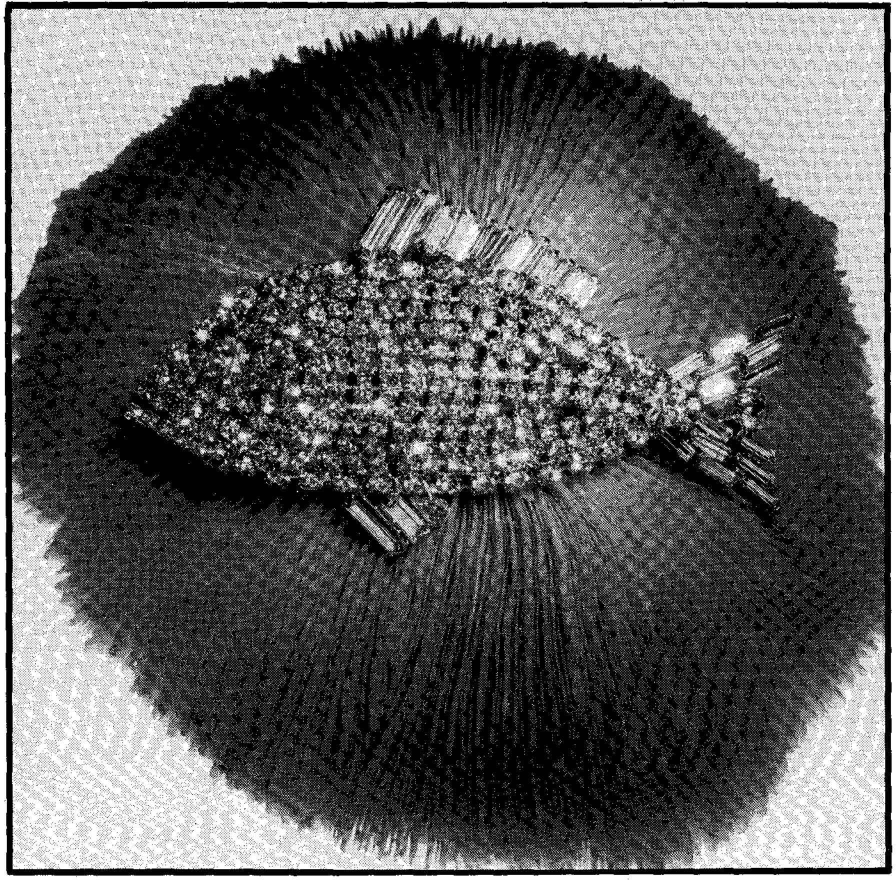

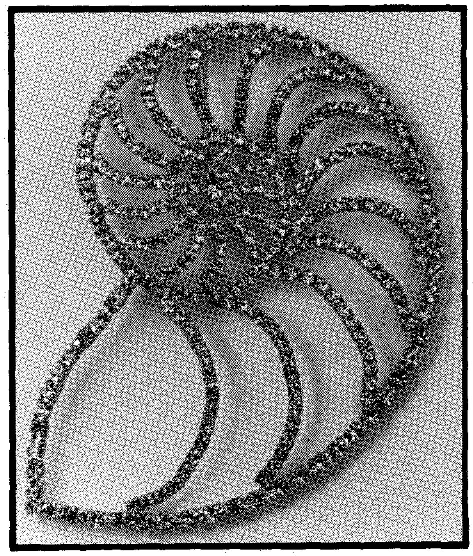

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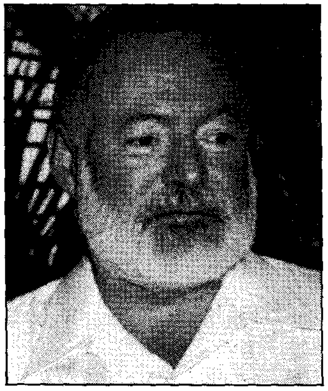
BY JAN HOFFMAN

"Jews for Jesus," says one of the group's converts, "helped me see that by accepting Jesus, I'm more Jewish than ever before." Led by a Baptist minister who was once a Jew, Jews for Jesus makes about 500 converts each year. Its missionaries seek out the isolated and the vulnerable, many of them ignorant of Judaism, and preach that Jews can believe in Jesus—and still be Jewish. Their success has angered and alarmed the mainstream Jewish community. "By choosing to follow Christ," says one rabbi, "Jews for Jesus has transferred its location to the Christian community."

50 Papa's New Baby

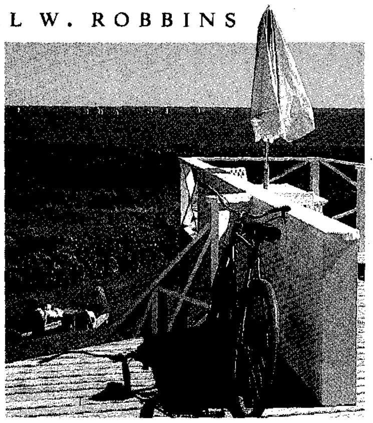
BY ERIC POOLEY



It is a classic success story in the making: A young fiction editor leaves a glossy magazine to join a once-great publisher that's fallen on hard times. Though he has never edited a novel before, he takes on an overwritten manuscript and transforms it into a very readable—and salable—novel. What makes it even better is that *The Garden of Eden* is by Ernest Hemingway. "The book seems to be modern," says Scribner's editor Tom Jenks. "The characters' haircuts, their style. Not Michael Jackson, but almost."

62 Spring Travel: Dream Weekends

BY MICHAEL W. ROBBINS



For harassed New Yorkers, perfect weekends are for relaxing—gazing at the sea from a breezy bluff, cycling through patches of sun and shade on a quiet country road, fishing a fine trout stream, or reflecting on life from an enormous rope hammock. Michael W. Robbins has discovered eleven destinations—from a country inn in the Delaware Valley to a castle in the Berkshires—that are the stuff of dreams.

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BY WENDY GOODMAN

Weekend weather and plans can be unpredictable, so what should you take along? Separates with clean lines, pieces that work interchangeably, a blazer that goes with everything—and house gifts that might get you invited back.

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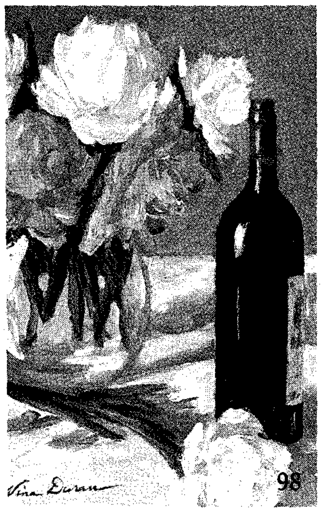

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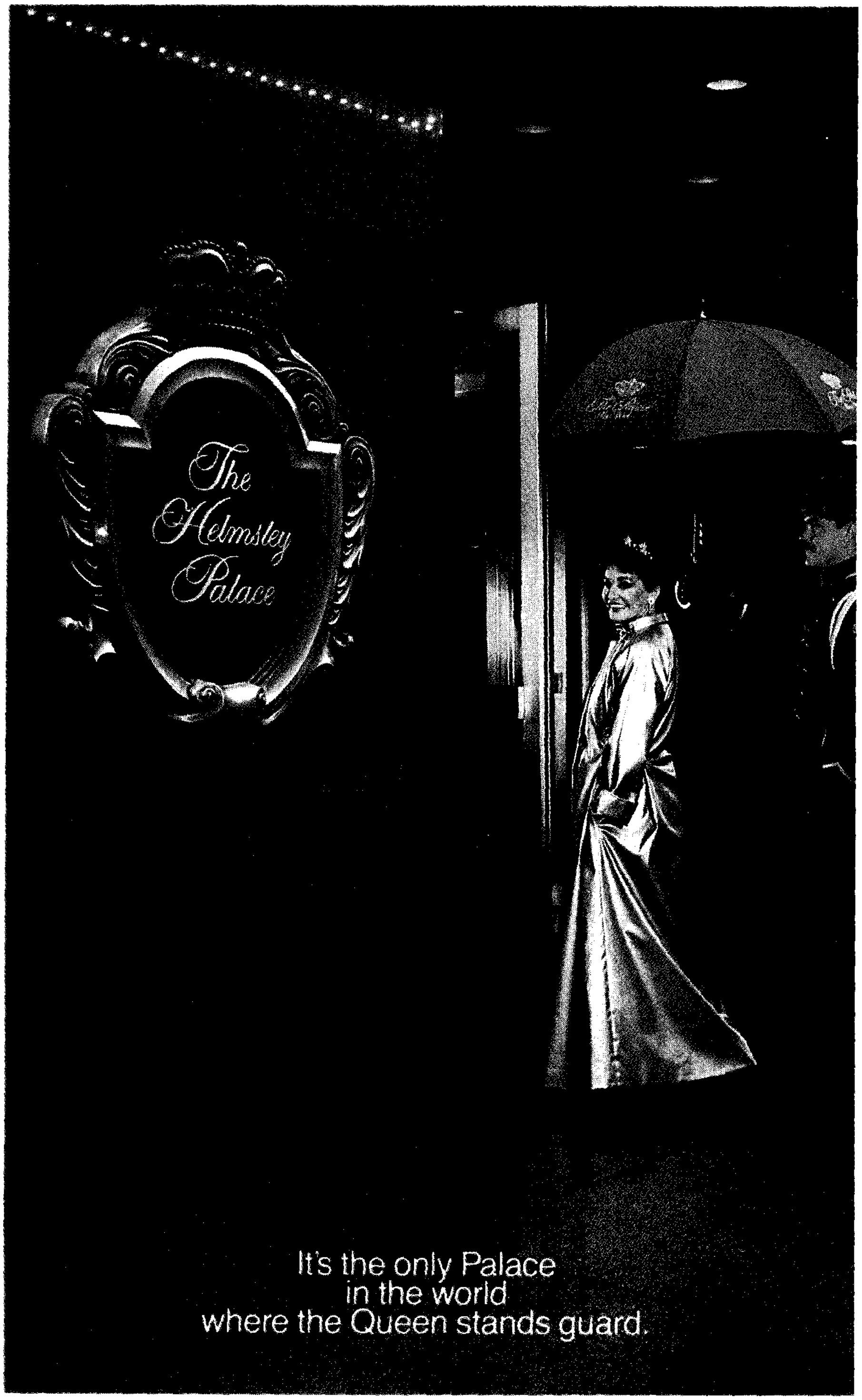
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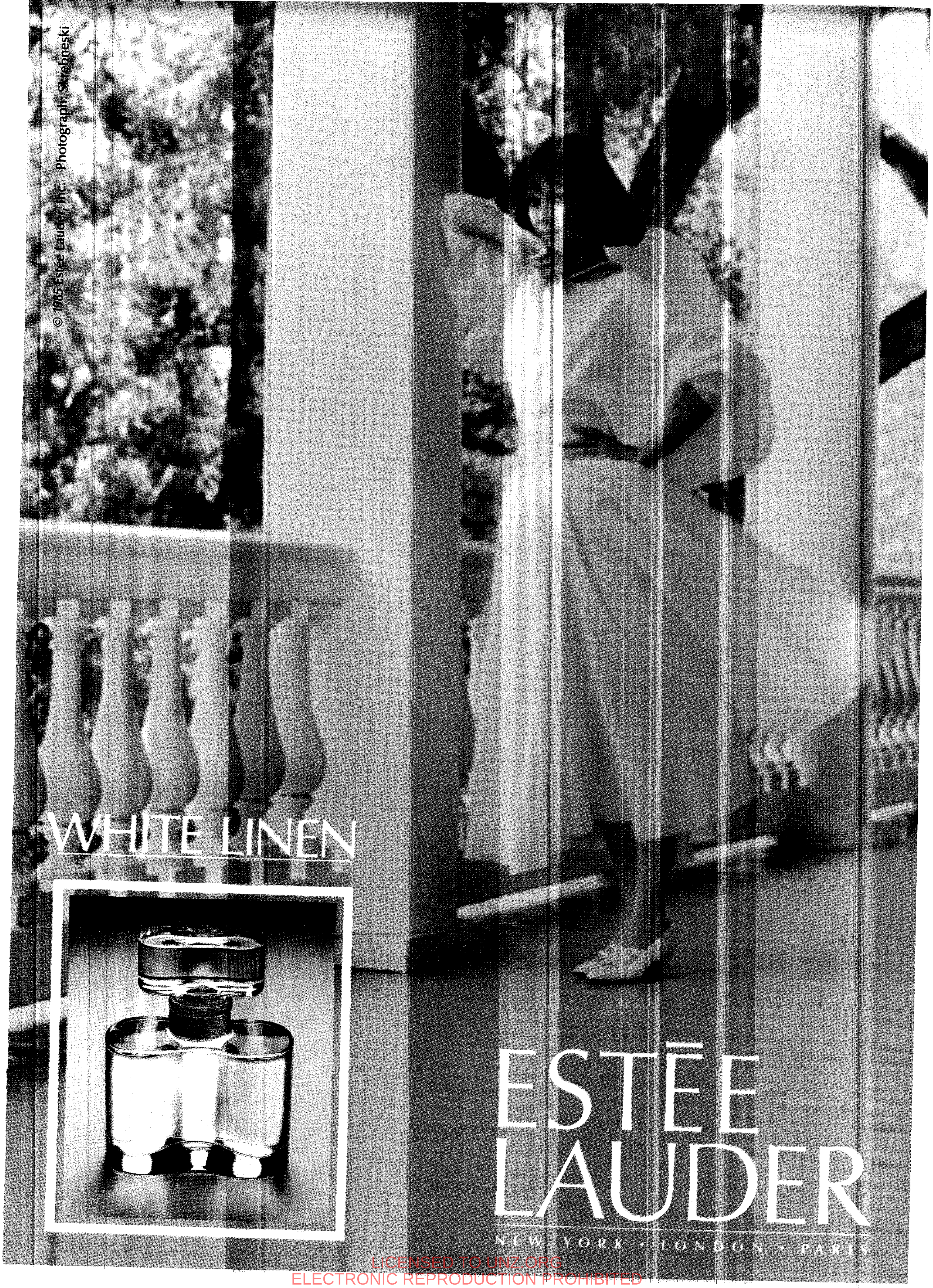
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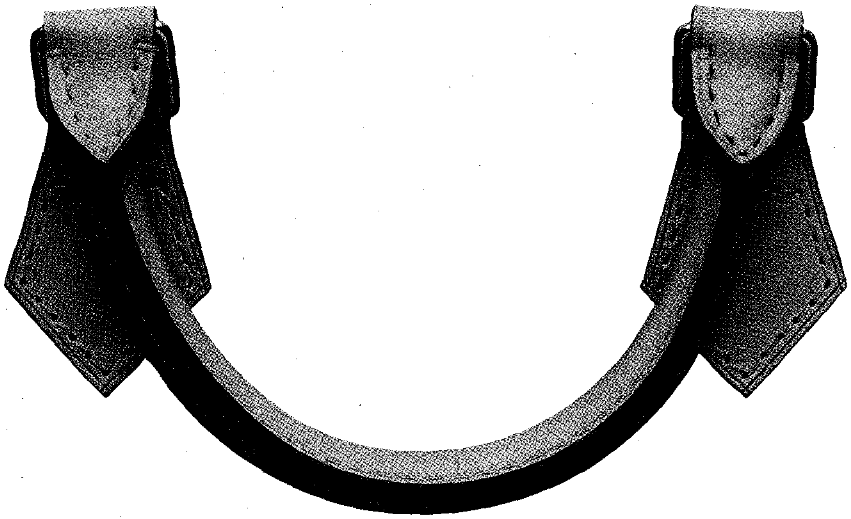

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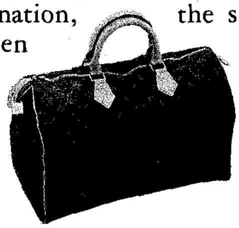

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LETTERS

The New Snobbery

I JUST FINISHED LAUGHING MY WAY through Patricia Morrisroe's superb and devastating put-down of the New Four Hundred ["The New Snobbery," April 7]. Bet they read it with pride and self-satisfaction, not even seeing how neatly she nailed them. They may be, in their own limited view, "movers and shakers" and "prominent and successful," but, lacking empathy for the rest of humanity or a set of decent values, they are zilch. The Bard said it best: "What fools these mortals be."

Catherine E. Henry
North Plainfield, N.J.

ACCORDING TO EX-PRINCE DIMITRI OF YUGOSLAVIA, 200 years ago, "Americans were still climbing trees." Might I remind him that 200 years ago, a group of wealthy intellectuals risked their lives, fortunes, and honor in order to rid themselves of royalty (and the resulting royal flotsam). And might I also remind him that America's revolutionary gentlemen were highly regarded at court in France, were the heroes of Europe's intellectual elite, and were strongly supported by many in the British Parliament.

Two hundred years ago, the prince's former country was an obscure Balkan area dominated by the Turks, whose empire was then one of the most uncivilized in the world. At the end of the First World War, Serbia, Croatia, Slovenia, Bosnia, Hercegovina, Macedonia, and Montenegro became the so-called Serbo-Croatian kingdom. That was a mere 68 years ago. As for Yugoslavia, it got its name in 1929, only 57 years ago. Therefore, let him not talk about who climbed trees and when. There is a good reason why the term "Balkanized" is derogatory.

John Weitz
Manhattan

CLIMBING TREES? TWO HUNDRED YEARS ago, we had Washington, Jefferson, Madison, and Hamilton. Today we have Reagan, Regan, Meese, and Shultz. And we have Prince Dimitri. Lucky us!

Robert A. Carter
Woodbury, Conn.

PATRICIA MORRISROE'S ARTICLE WAS ONE of the most blatantly biased I have encountered in your magazine. No wonder those in the public eye have developed a distrust of the press. For her next endeav-

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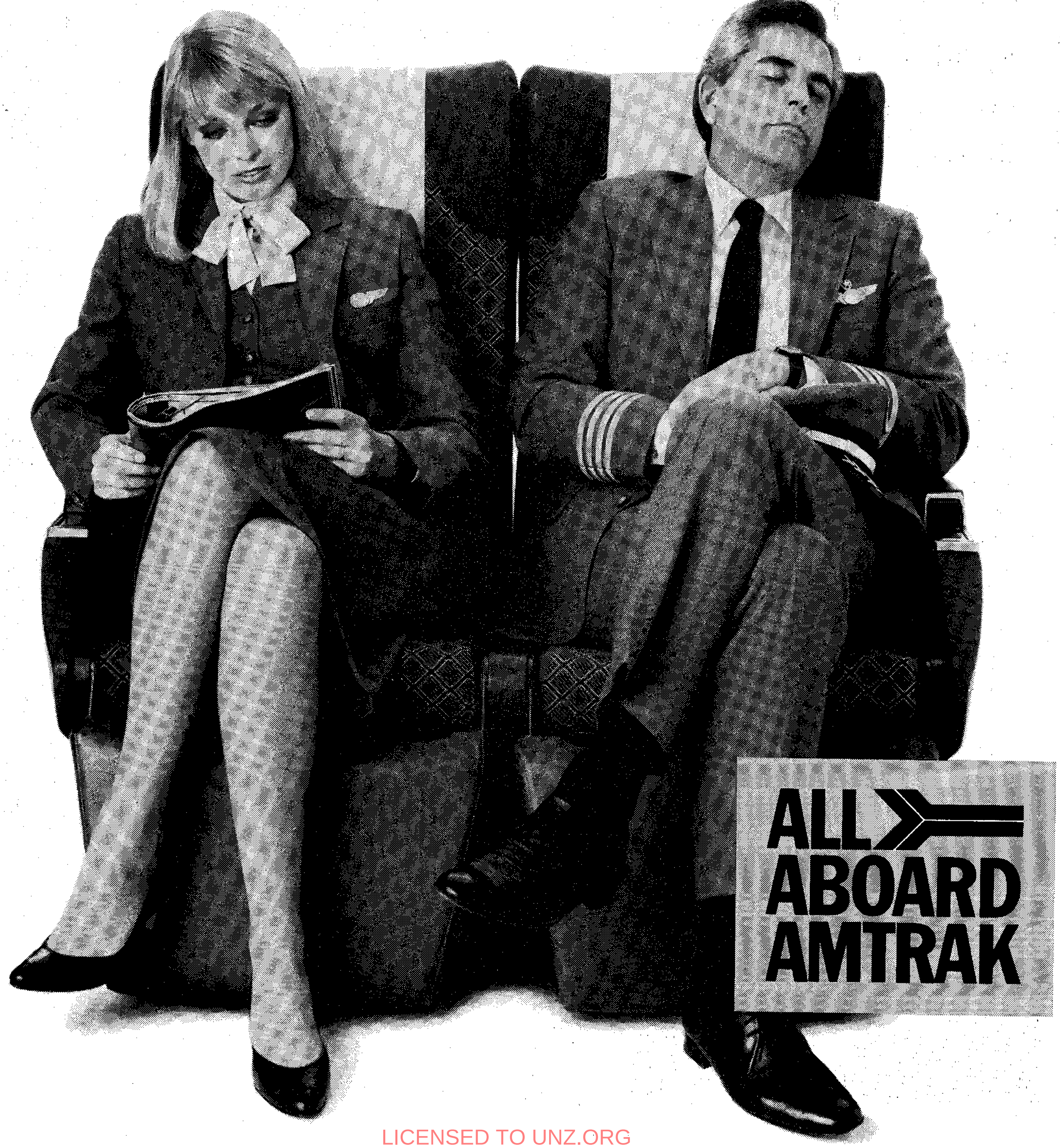

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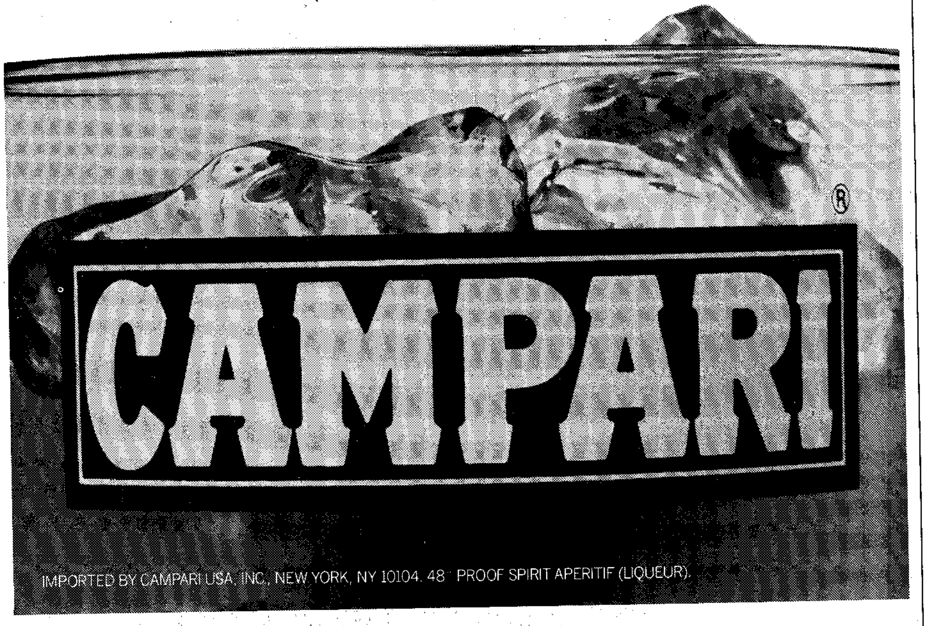

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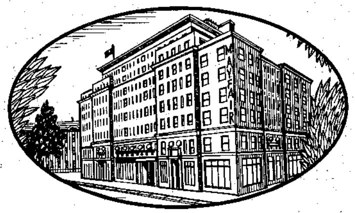

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or, perhaps Morrisroe should consider a subject she is more familiar with—reverse snobbery.

Deborah M. Dupuis
Manhattan

I GREW UP IN NEW YORK CITY, ATTENDED all the "right" schools, and work at an interesting and remunerative job. The first in the American line of my family came from England 150 years before the Revolution. Subsequent generations produced, among others, a signer of the Declaration of Independence, a secretary of the Interior, a Civil War general, a member of the original Four Hundred, and a successful (as compared with famous, although he was that too) doctor. Yet I would find little to enjoy at a gathering like the one described by Patricia Morrisroe, and not much in common with any group of people who think the suffering of the homeless is a perfect excuse for an "amusing" charity function.

The people in this article aren't New York's aristocracy, or even its real society. They are limited souls who need to "be with their own" in order to look at each other's faces and see reflections of themselves that conceal the empty minds and cold hearts beneath the surface. The true members of society are quiet about their accomplishments and have a sense of responsibility to the have-nots. Compulsive public acknowledgment of their substance, on a level akin to mutual masturbation, isn't necessary. My grandfather used to say that good breeding always shows. As noted so cleverly by Morrisroe, so does the lack of it.

Name withheld
Manhattan

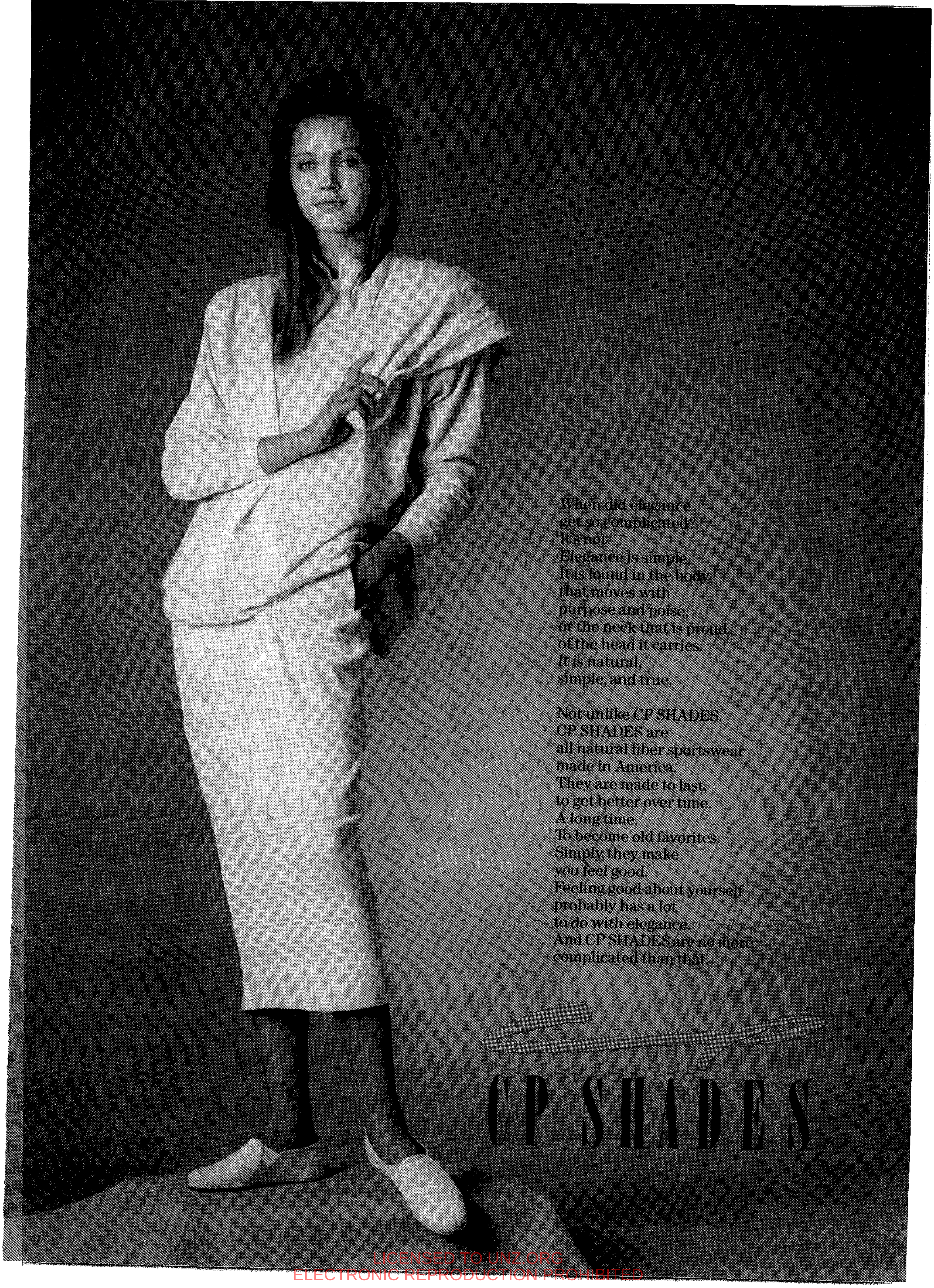
THE REBIRTH OF UNMITIGATED, PRIGGISH snobbery will send us sliding back 200 years into a serf-master society, which I find disgusting. I wish that Morrisroe had asked His Royal Highness Prince Dimitri why he thought the Yugoslav monarchy was overthrown. If his ancestors were as callous, conceited, snobbish, and condescending as he, small wonder!

Name withheld
Manhattan

I SAY! IT WAS MIGHTY GENEROUS OF Marc Biron to bequeath his leftover tarts and pâté to the terribly "amusing" homeless. What social conscience! (Did he get a write-off to make up that nasty $2,000 deficit?) Sounds like a certain Marie who declared, "Let them eat cake." It was said she had a real head for snobbery, and look where it got her.

Jennifer Arnold Powers
Brooklyn

MAY MARC BIRON SPEND THE REST OF HIS days in a cardboard box over a subway grating for his tasteless, callous remarks vis-à-vis the homeless. I don't know



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about the rest of *New York*'s readers, but I am sick and tired of articles about the antics of "the rich and the restless."

Eileen Riley
Manhattan

IF THE DISGUSTING-LOOKING COUPLE ON page 35 is any indication of who turned out for the New Four Hundred Ball, I'm absolutely delighted I was not in attendance. They appear to be the product of inbreeding rather than good breeding. The one person who seemed to have any elegance at all was James Thompson Severin III, who showed himself to be socially discriminating by taking no part in the ball.

N. M. Toon
Manhattan

PATRICIA MORRISROE QUOTED "A POLITIcal strategist" named James Thompson Severin III. That struck me as rather funny, since I knew the same individual as Jimmy Severino when he went to Vassar College about ten years ago. In a rush to "upscale" himself, he has abandoned his heritage and acquired a Wasp lineage going back three generations. I wonder what his parents think.

Name withheld
Manhattan

"THE NEW SNOBBERY" HAS INSPIRED ME to come up with an even more amusing charity than one for the homeless. Why not gather together Marc Biron and his social acquaintances for their own charity: Brains for the Brainless.

Catherine Urbanski
Manhattan

I LEFT A SMALL TOWN IN TENNESSEE BEcause I wanted to experience the excitement of living with 8 million people. Imagine my consternation when I learned that there are really only 400 people in New York. I should go back to Collierville; there were 9,100 more people there, and their minds never approached the smallness of George Whipple's.

Rebecca Johnson
Manhattan

THE NEW SNOBBERY MAY GO "BEYOND clothing," but linguistic snobbism apparently remains unfathomed. A truly "U" person would never use the words "gown" or "wealth." Very "non-U."

Daphne Barnard Davis
Manhattan

AS THE DAUGHTER OF A PROMINENT BUSInessman, I grew up knowing that my father's money was not at my disposal. He taught me early on that his fortune was going to be inherited by people in need, not by a daughter who had received a Harvard education and a solid value system from a loving father. How lucky I am to have such a wise man for a father. And there's the added benefit of not spending my life waiting for his eventual demise.

Lyn Golden
Manhattan

THE MOST ENCOURAGING LINE IN PATRIcia Morrisroe's article was "Like wants to be with like." Now I can rest easy knowing I won't have to rub elbows with this despicable set.

J. Siegmann
Manhattan

LUDOVIC AUTET ("WOMEN HAVE TO LOOK beautiful. If they don't, they have to stay at home") is lucky that his rule does not apply to men.

Michael Swofford
Kansas City, Mo.

IMAGINE THE SENSE OF SELF-WORTH A woman must gain when she knows that Ludovic Autet deems her acceptable for social interaction. Autet's insecurities impel him to exhibit the material rewards fate has conferred upon him. Wealth is not a measure of one's integrity, kindness, inner beauty, or self-esteem. It is only a measure of one's money.

Bruce Beaty
Brooklyn

PATRICIA MORRISROE'S ABILITY TO PROduce such a good article out of so much nonsense made my day. Her style is simply brilliant, and she puts these people exactly where they belong: in the very upper crust of the ridiculous. It's a shame that they do not see themselves as they are. For that they'd need the only thing they do not have—brains!

Ines Rosen
Manhattan

MARC BIRON PLANS TO CREATE A "NEW society," whose members must have "style." How about some class?

Diane Brenner Kermani
Albany, N.Y.

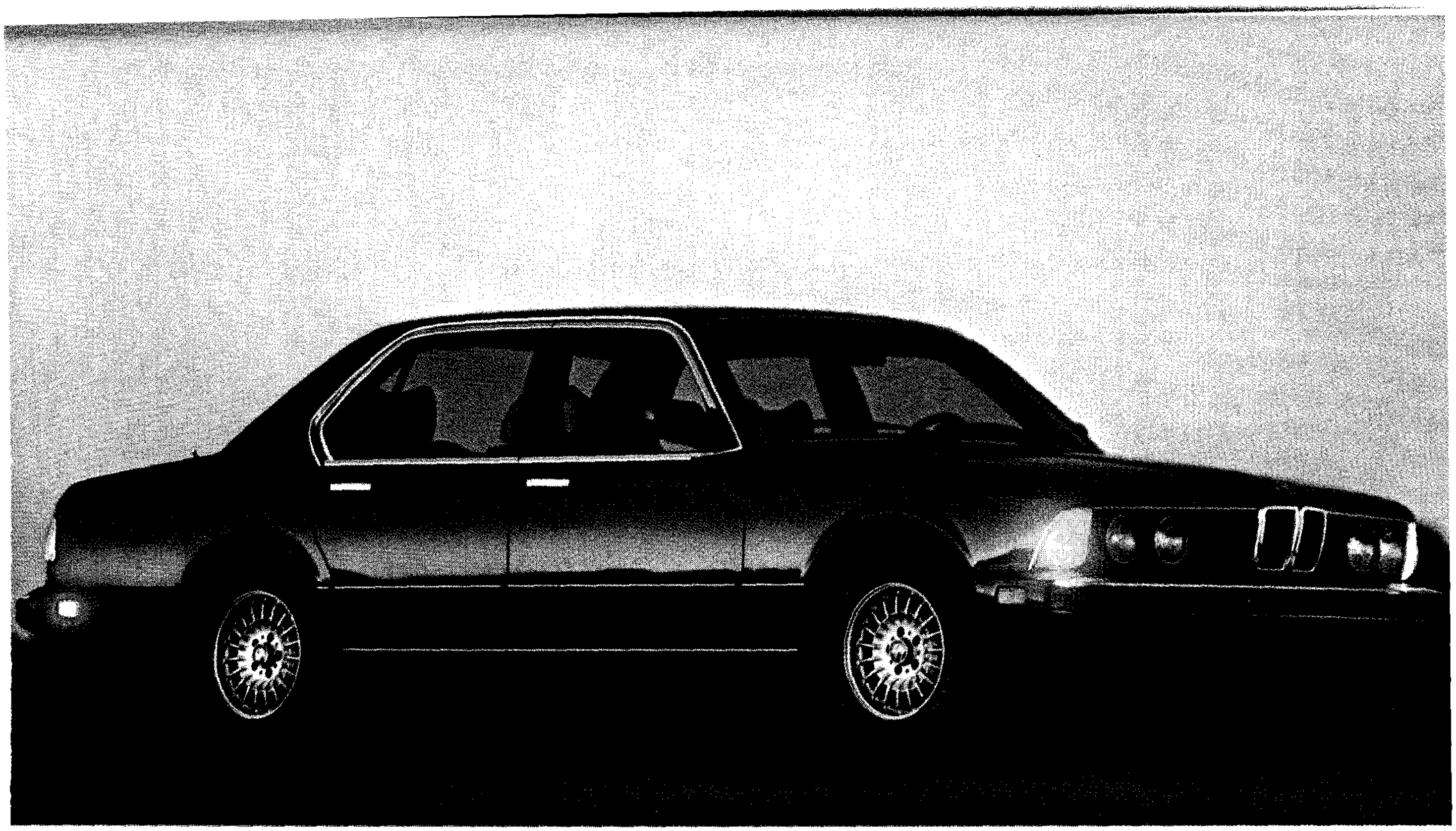
IN KEEPING WITH MARC BIRON'S ALTRUism, I have decided to put my copy of "The New Snobbery" in my first-aid kit. You know, just in case I come across an unfortunate poison victim and need to induce vomiting.

Name withheld
Manhattan

Photo Correction

BARBARA WARREN-Cooke was misidentified in the April 14 "Ruth Recommends" column. Warren-Cooke is currently performing in the fifties musical *Sh-Boom!!* at AMAS Repertory Theatre; she appears at right. *New York* regrets the error.

Photograph: JWL.



THE CAR THAT WOULD FORCE ITS COMPETITORS TO RE-EXAMINE THEIR ENGINE TECHNOLOGY, IF THEY HAD ANY.

One manufacturer, with a reputation for performance, still gives you the very same engine they did in 1969.

Another manufacturer, with a reputation for engineering, has failed to engineer data processing into their engines.

But there's one luxury sedan manufacturer, that despite their accumulation of 31 world and European championships and 115 national championships, isn't content to rest on their technological laurels: BMW.

In the power plant of a BMW 735i you'll find the automotive equivalent of a central nervous system. A system that does nothing less than expand the possibilities of the internal combustion engine.

It's called Digital Motor Electronics, and it uses sensors that monitor every vital engine function, as well as such data as outside air temperature, humidity, and engine load. And then orders the engine to deliver a superior balance of performance with efficiency.

The computer reassesses this data every one ten thousandth of a second.

As you would expect, this electronic self-analysis system extends to virtually every facet of a BMW 735i.

From the ABS anti-lock brakes that help to prevent skidding and swerving in panic stops. To the Service Interval Indicator which tells you, based on how the car has been driven, when routine service is advisable.

The bottom line is this: if you'd like to own the world's most technologically advanced promise, there are several models to choose from.

On the other hand, if you'd like to own the world's most technologically advanced car, contact your BMW dealer for a thorough test drive of a 735i.

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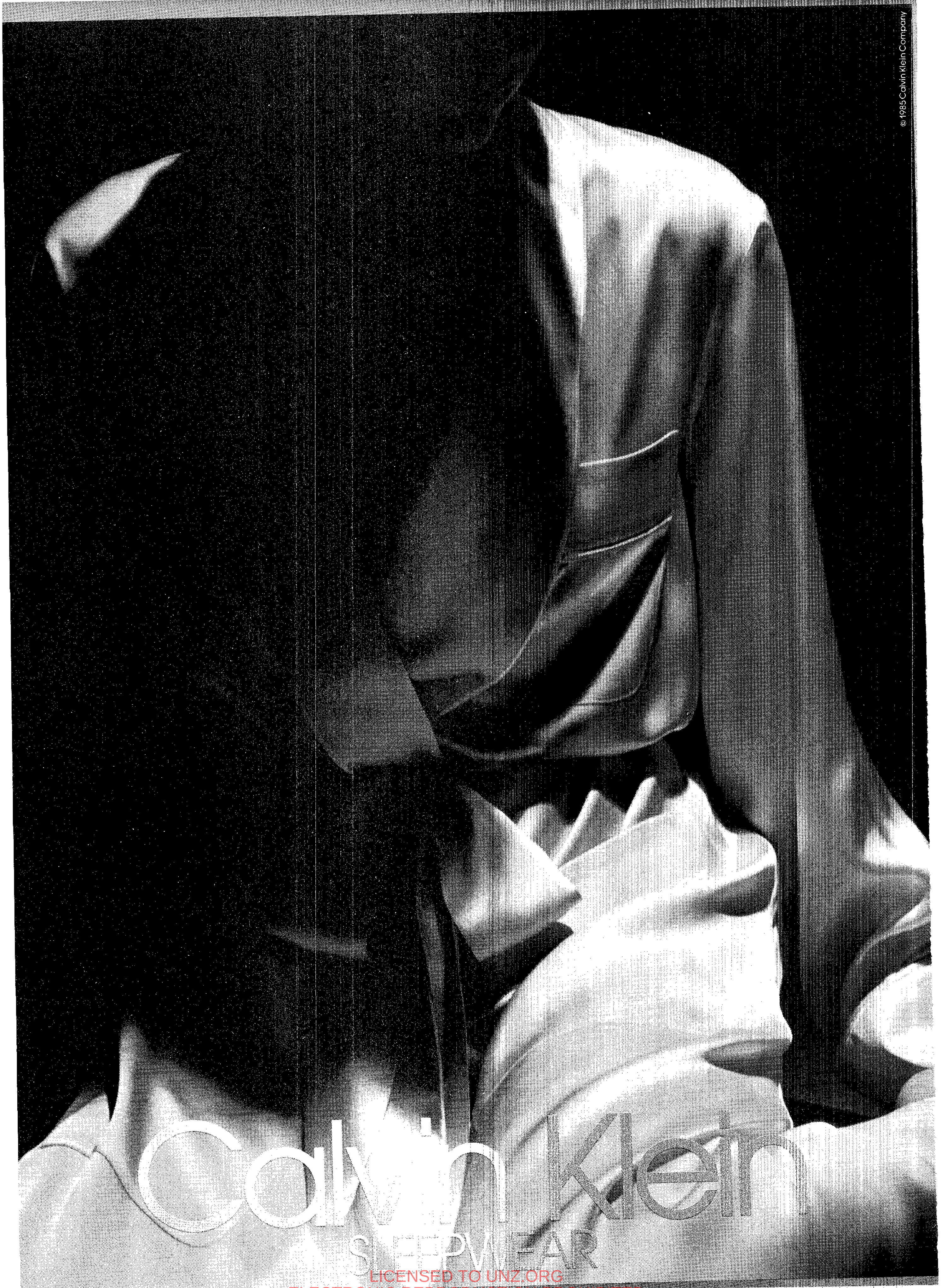

Calvin Klein
SLEEPWEAR

© 1985 Calvin Klein Company

NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

MANES AND THE FEDS...TV TRICKSTERISM...THE MAYOR RETHINKS...PLANNING PROSPECT

QUEENS D.A. PROBES MANES LINK TO FBI

Queens District Attorney John Santucci is investigating a report that Donald Manes may have been with FBI agents on the evening of January 9, before he was found near Shea Stadium with his wrist and ankle slashed.

The D.A.'s office has spent months trying to figure out where Manes was from the time he left Borough Hall in Queens until his car was stopped seven hours later. It spent weeks checking out "the hooker theory," "the Atlantic City theory," and the theory that he was meeting with co-conspirators in the Parking Violations Bureau case. It ruled out those possibilities.

Now police lieutenant Remo Franceschini is looking into "the FBI theory." He has information that Manes may have spent the evening with FBI agents who were trying to get him to "flip" and become a government witness.

"By December 31, Manes knew about the investigation," says a source familiar with the inquiry, "because, according to the federal indictment, he met with Geoffrey Lindenauer that day and offered him $58,000 if he'd promise to leave the country and not talk. So it's not unlikely that by January 9 he had agreed to meet with FBI agents, and that they were trying to get him to come over to them and wear a wire for them, and it was that pressure that drove him to try to kill himself."

SUBURBS LURING LUTÈCE LIEUTENANT

André Soltner may soon have to find a new *chef de cuisine* at Lutèce. Christian Bertrand, who has been second-in-command in Lutèce's kitchen since 1976, says he is considering leaving Lutèce to open his own French restaurant. Bertrand says he's looking at possible sites in Westchester County and Stamford because "there are just too many restaurants in New York City."

WABC CHASES ITS VIDEO VANDALS

The abrupt departure of veteran anchor Roger Grimsby isn't the only upheaval rattling Channel 7. Some vandals have been at work in the *Eyewitness* newsroom—and one WABC-TV staffer says some station employees think it was the work of insiders who are angry about impending Cap Cities–ordered staff cuts.

On April 11, the station announced that it would eliminate 95 of WABC-TV's roughly 400 jobs. In the last several weeks, the newsroom's police radios and UPI teletype machine have been tampered with. And Channel 7 weatherman Storm Field has told the staff that he suspects someone has been sabotaging the equipment that projects graphics on the screen during his weather report. The equipment has failed on at least three occasions when Field was on the air. WABC spokesperson Anna Carbonell says, "The incidents are under investigation, but we have no indication that they are linked to the talk of layoffs." But the Channel 7 source says, "I think we've got a building filled with suspects."

KOCH COY TO THE INNER CIRCLE

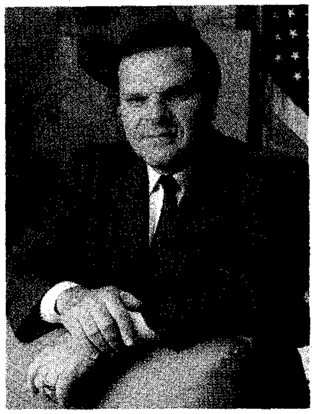
Has the mayor had a change of heart about the Inner Circle dinner? That's the word from one member of the group, who says that Mary Alice Williams, Inner Circle president and CNN anchor, has been told that Koch will probably perform at next year's charity roast after all.

On March 27, the mayor startled City Hall reporters when he told them he had no intention of staging the traditional rebuttal performance at next year's charity dinner, which has been organized by New York political reporters for 64 years. "It takes an enormous amount of energy, and [there's] an enormous amount of anxiety that you'll fall flat on your face," Koch said. "I don't like doing it."

But the Inner Circle source says Koch press secretary Bill Rauch called Williams just after the press conference to make peace. "He told her not to worry," the source says. "He told her there would be some way to work things out." Rauch acknowledged he had called Williams, but denied having promised that the mayor would make an appearance. All Williams would say was "I felt better after the call."

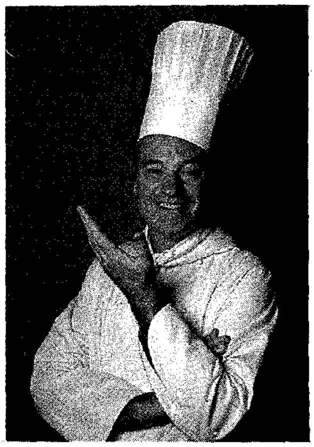
'BEST' MAN FOR PLANNING BOARD?

New York's Best Bureaucrat ("The Best of New York," December 23–30, 1985) is being considered for a seat on the City Planning Commission. Tom Galvin, the 59-year-old architect who is phasing himself out as president and chief executive officer of the Jacob K. Javits



MANES

KOCH AT THE INNER CIRCLE



LUTÈCE'S SOLTNER

Photographs: center, Willie Anderson; bottom, Alan Veldenzer.

DESIGNER SIDEWALKS...HELMSLEY'S NEW LAW...ABZUG'S ADVANTAGE...SALOON SEARCH

BARRY BINGHAM AND SON

LEONA HELMSLEY

CLARKE'S LIGHTS

Convention Center, is one of the people whose names have been submitted for consideration by the newly created Mayor's Committee on Appointments.

Galvin would replace Martin Gallent, long known as an independent voice on the commission, who was not reappointed when his term expired last December.

Galvin, who started work last week as president of Xerox Realty Corporation, confirmed that he had been mentioned as a candidate for the commission. "I love city planning," Galvin said. "But I'm not sure, with this new job, whether I'd have time to do it. If I had my druthers, I'd love to."

THE HIGH PRICE OF A HERMÈS LABEL

The elegant house of Hermès is making a new attempt to inscribe its famous logo on the sidewalk in front of its East 57th Street boutique.

When the New York branch of the Paris store opened, two and a half years ago, Hermès tried—and failed—to get the city's permission for an elaborate redesign of the pavement. Now Hermès has submitted another proposal, this one for a 42-inch-wide inlaid-brass version of its signature design. Before Hermès can install it, though, the store will have to negotiate the city's Uniform Land Review Use Procedure governing alterations of public property. During that process, the logo must survive scrutiny by the local community board, the City Planning Commission, and the Board of Estimate.

Even if approved, the logo won't necessarily be forever. The city will reserve the right to remove the inlay if the sidewalk ever has to be repaved.

—Lisa de Moraes

THE BINGHAMS' SOUTH FORK SWEEPS

The feuding Bingham family is at odds again. This time it's over the "Bingham Bucks Sweepstakes," a TV commercial that parodied the family's problems in order to promote its radio station. On April 3, the Bingham-owned Louisville radio station, WHAS, began running a sweepstakes that was promoted with TV spots that imitated the opening credits on *Dallas*. The spots began with the score from *Dallas* and scenes of Louisville, including one of a pillared gate leading to the Bingham home. Then a voice intoned, "The Binghams! The epic tale of a family empire built and sold—but not before the 84-WHAS family gives away the family fortune!"

The commercial was approved by Barry Bingham Jr. But it was pulled off the air eight days later, after Barry's mother, Mary, complained about the "obscene vulgarity of this promotion." Said Mrs. Bingham, "The sale of these properties is not a joke to us. It's far from it."

'QUEEN' LEONA'S ROCK-STAR LAWYER

Is Leona Helmsley planning a career as a rock star? Probably not, but now she's got a lawyer who knows the business. The "queen" of the Helmsley empire has assigned some of her legal work (which has been handled by the firm of Stroock & Stroock & Lavan and by former Knapp Commission prosecutor Nick Scoppetta's firm) to Steven Hayes. He's a partner at Parcher, Arisohn & Hayes, best known for representing Bruce Springsteen, Billy Joel, and the Rolling Stones. Leona isn't saying why she decided to take her business to the Boss's law firm.

GLORIA GIVING BELLA A BOOST

The power-breakfast crowd at the Dorset hotel last week was wondering what Bella Abzug and Gloria Steinem were discussing over poached eggs and decaf. The answer is Abzug's Westchester congressional race, in which Steinem is likely to play a key role.

Steinem was one of four Abzug friends who met to firm up plans for a race. (The others: Abzug's former congressional press secretaries, Howard Brock and Harold Holzer, who is now a Cuomo appointee; and Mim Kelber. She has worked with Abzug since 1941, when Abzug was president of Hunter College student government and Kelber was editor of the college paper.) Despite opposition from local Democrats and labor leaders, Abzug is expected to announce at the end of this month.

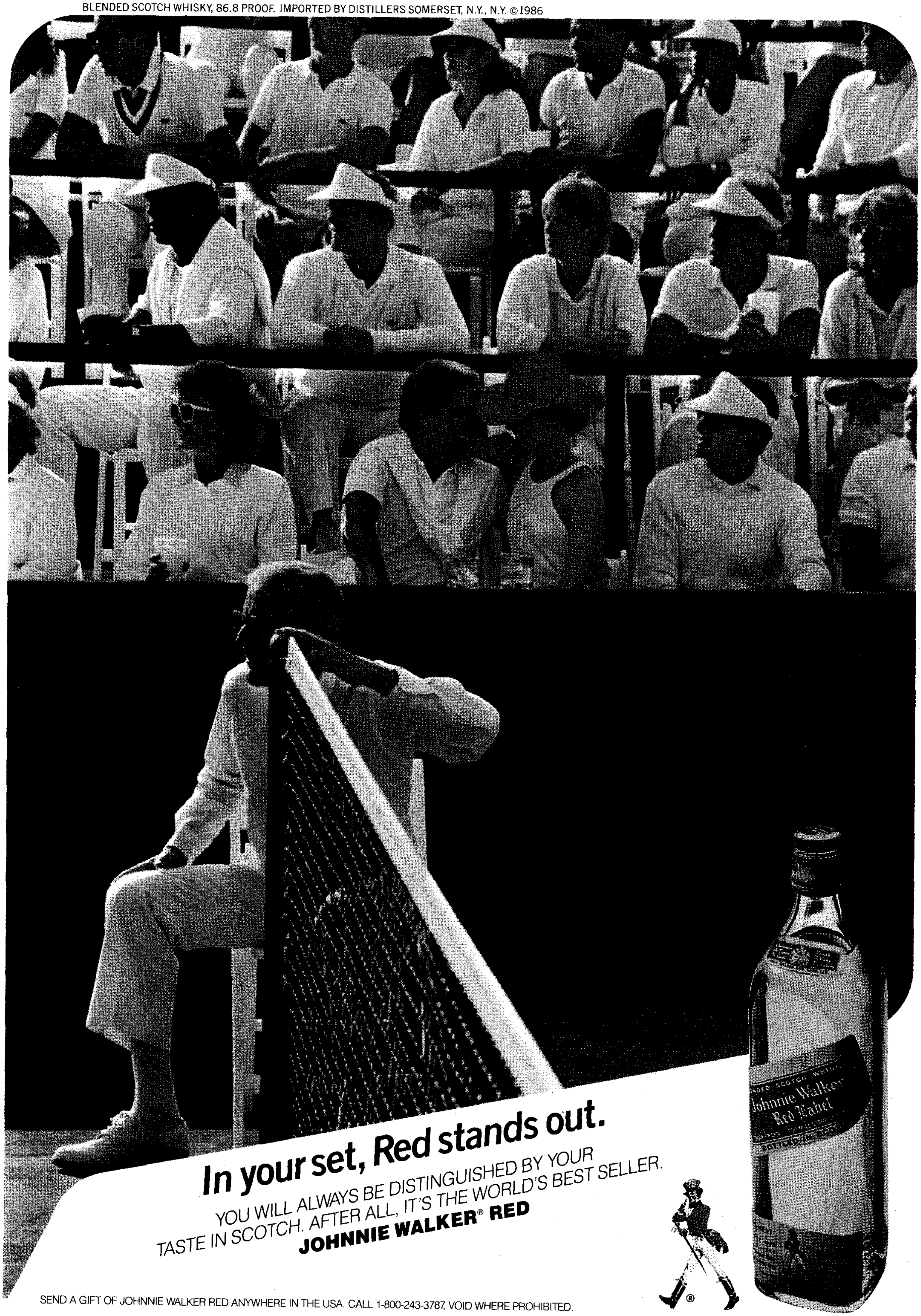
ON THE PROWL FOR A NEW P. J. CLARKE'S

P. J. Clarke's co-owner, Daniel Lavezzo, is scouting locations for a new branch of his East Side saloon. Lavezzo, who is closing P. J. Clarke's at Macy's because the store wants to run the restaurants in its building, has looked at sites on Wall Street, in the East Nineties, and in Brooklyn Heights. One real-estate source says Lavezzo is trying to persuade a developer to put up about $1 million in construction costs in return for a percentage of sales.

"Their basic problem is they don't have a lot of money to invest," the source says. "They're going to have a hard time finding a developer to put that kind of money up front for a restaurant."

Photographs: top, Scott Goldsmith; center, Harry Benson.

BLENDED SCOTCH WHISKY, 86.8 PROOF. IMPORTED BY DISTILLERS SOMERSET, N.Y., N.Y. ©1986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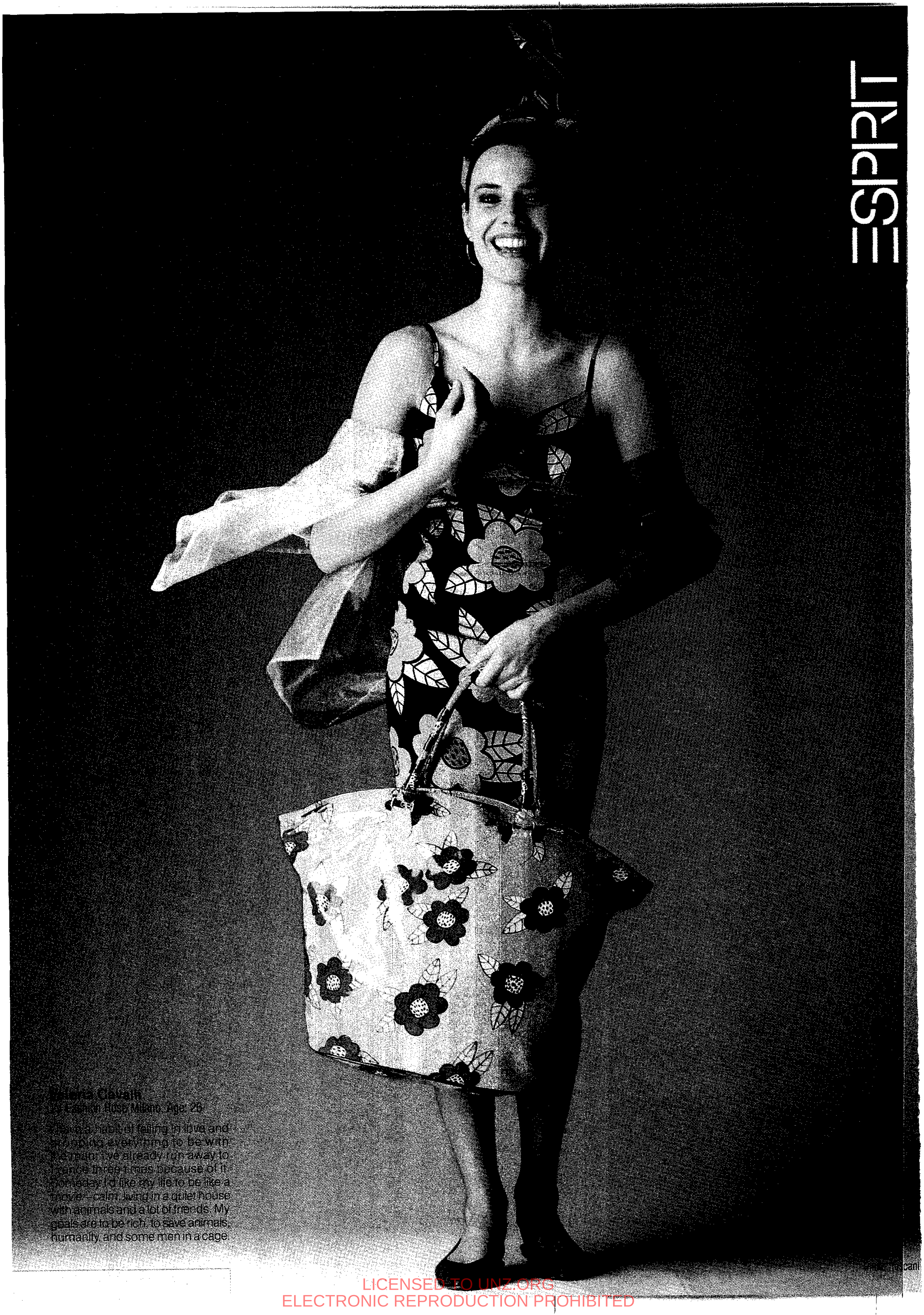


Valeria Cavalli
PR Fashion Hose Milano. Age: 26

I have a habit of falling in love and dropping everything to be with the man. I've already run away to France three times because of it. Someday I'd like my life to be like a movie—calm, living in a quiet house with animals and a lot of friends. My goals are to be rich, to save animals, humanity, and some men in a cage.

Toscani

The Bottom Line/Dan Dorfman

'THE PANIC OF '89'

An Oil-Crash Scenario

IMAGINE THAT THE RECENT CRASH IN OIL prices (from $26 a barrel in January to around $11.40) is followed by a second, deadlier crash. This one sends crude prices skidding to below $5 a barrel.

The ominous result: a catastrophic period in which President Reagan is faced with a major financial crisis. He is forced to decide whether to close the banks just before he leaves office or risk having the Federal Reserve go on a money-printing binge, putting hundreds of billions of new dollars into the system and sending inflation rocketing to at least 50 percent and probably a lot higher.

Sounds crazy, right?

Not to Paul Erdman, 53, the ex-banker and ex-con whose 1975 book, *The Crash of '79*, sold about 4.5 million copies worldwide.

"Some of the key pieces are already in place, and the possibility of an '89 panic clearly exists," Erdman argues.

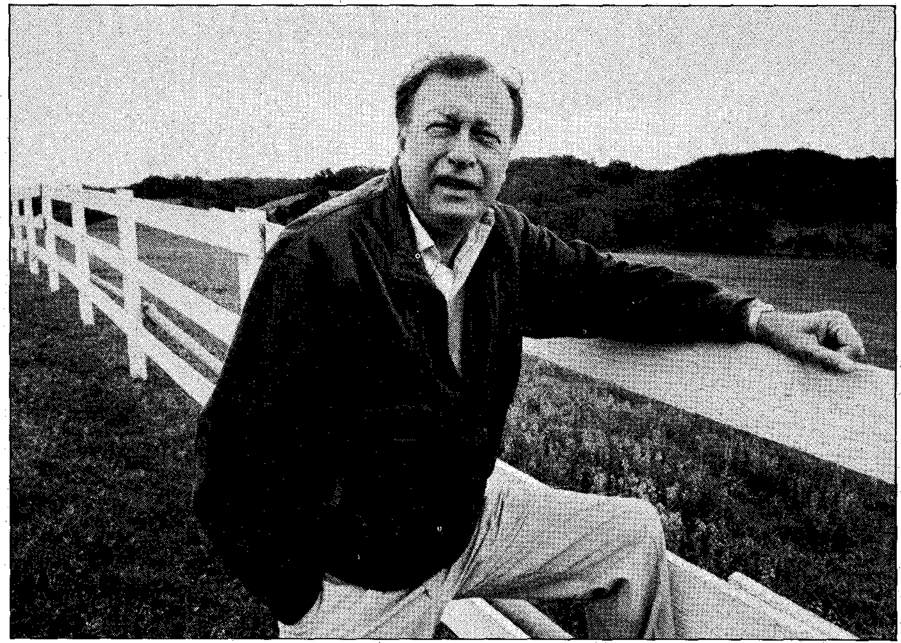
And so, next January, Erdman's latest literary effort—*The Panic of '89*—will make its way into bookstores. It will be printed in fourteen languages. Erdman, the author of such books as *The Silver Bears* and *The Billion Dollar Sure Thing*, recently turned in the finished manuscript to his publisher, Doubleday.

Here's Erdman's panic scenario, as spelled out to me in a lengthy telephone interview from his sprawling cattle ranch in Healdsburg, California:

It's the last 60 days of President Reagan's second term, and the long economic recovery that began in November 1982 abruptly ends. The United States begins to sink into a deep recession. The rest of the world soon follows, because the United States, since 1984, has been a major engine of growth—directly (through domestic growth) and indirectly (through big trade deficits, which have stimulated foreign economies).

At the same time, the war between Iran and Iraq ends. And both countries, strongly in need of money, boost their combined oil production from about 3.5 million barrels of oil a day to about 9 million barrels a day. As a result, the price of oil plummets to below $5 a barrel.

This clobbers debt-ridden Mexico and Venezuela, each of which is heavily dependent on oil revenues. And so the two countries—with a combined debt at the time of about $140 billion—default on their loans. Another South American country, Brazil, then in debt for about $110 billion, also decides to default.



PAUL ERDMAN ON HIS RANCH: *"The vulnerability is there."*

These defaults immediately touch off massive withdrawals of foreign short-term deposits in U.S. banks—hundreds of billions of dollars at the rate of about $15 billion an hour. This, in turn, creates a major banking crisis.

At that point, the choice becomes one between the two extreme alternatives—big money printing by the Fed or the closing of the banks. In the Erdman scenario, the bank holiday wins. The president declares a bank holiday in the late afternoon on January 10, 1989, ten days before he's scheduled to leave office. But before he orders the banks closed, "all hell breaks loose between noon and 3 P.M. that day," says Erdman. In brief, the Dow tumbles 151 points, every commodity in the world drops the limit (the maximum amount allowed in a single day), the dollar plunges 20 percent, and the price of gold skyrockets.

In reaction, the financial markets around the world close down.

"And there you have it," says Erdman. "The panic of '89."

I reminded Erdman that his previous forecast of a worldwide financial crisis—which was the thrust of *The Crash of '79*—never did take place. (That crisis was supposed to be triggered by the Shah of Iran, who, according to Erdman, would attack Iraq and then try to take over the Persian Gulf. This, in turn, would create a major oil shortage, leading to a crash in the world's financial markets.)

Erdman replies that his panic thesis for '89 has a lot more credibility, since several key elements are already in place. He cites, in particular, the enormous vulnerability of the banking system. The less-developed countries already owe about $860 billion (well over $100 billion to U.S. banks), and the United States is currently holding over $500 billion in foreign short-term deposits. "The vulnerability is there, and who's to say how low the price of oil can go?" says Erdman.

Erdman thinks his panic thesis has a 10 percent probability. But "some bankers I've discussed it with give it a much higher probability," he tells me. And given what's happening right now—tumbling oil prices and a banking system in trouble—an '89 panic is hardly out of the realm of possibility, he says.

Erdman holds a Ph.D. in economics from the University of Basel in Switzerland. In 1970, he headed the United California Bank in Basel, a subsidiary of the Los Angeles-based United California Bank (now the First Interstate Bank of California). At the time he ran the bank, Erdman, the son of a Lutheran minister, was accused of trying to corner the world's cocoa market—an investment action that cost the bank $40 million. The Swiss arrested and held Erdman without charge for ten months in a Swiss jail. They finally released him, and he left Switzerland, never to return. Years later, they tried and convicted him of fraud.

Through all his tribulations, Erdman

Photograph by Doug Menuez/Picture Group.

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has remained a sophisticated investor, building himself an estimated net worth of over $3 million. Right now, he thinks the best bet around is a long-term zero-coupon Treasury bond. (Zero-coupon bonds, which are highly vulnerable to fluctuations in interest rates, pay no interest, and therefore you buy them at a steep discount from face value—usually $1,000; upon their maturity, you get one lump sum.)

Last week, in fact, Erdman put up $100,000 to buy $312,000 worth of such bonds (which mature May 15, 2000). The bonds he bought are called TIGRs—Treasury Investment Growth Receipts—and are sold by Merrill Lynch.

Erdman has already made over $225,000 paper profit on zero-coupon Treasuries he bought in January 1985; he put up $384,840, and they're now worth $622,300.

Why does he continue to favor zeros?

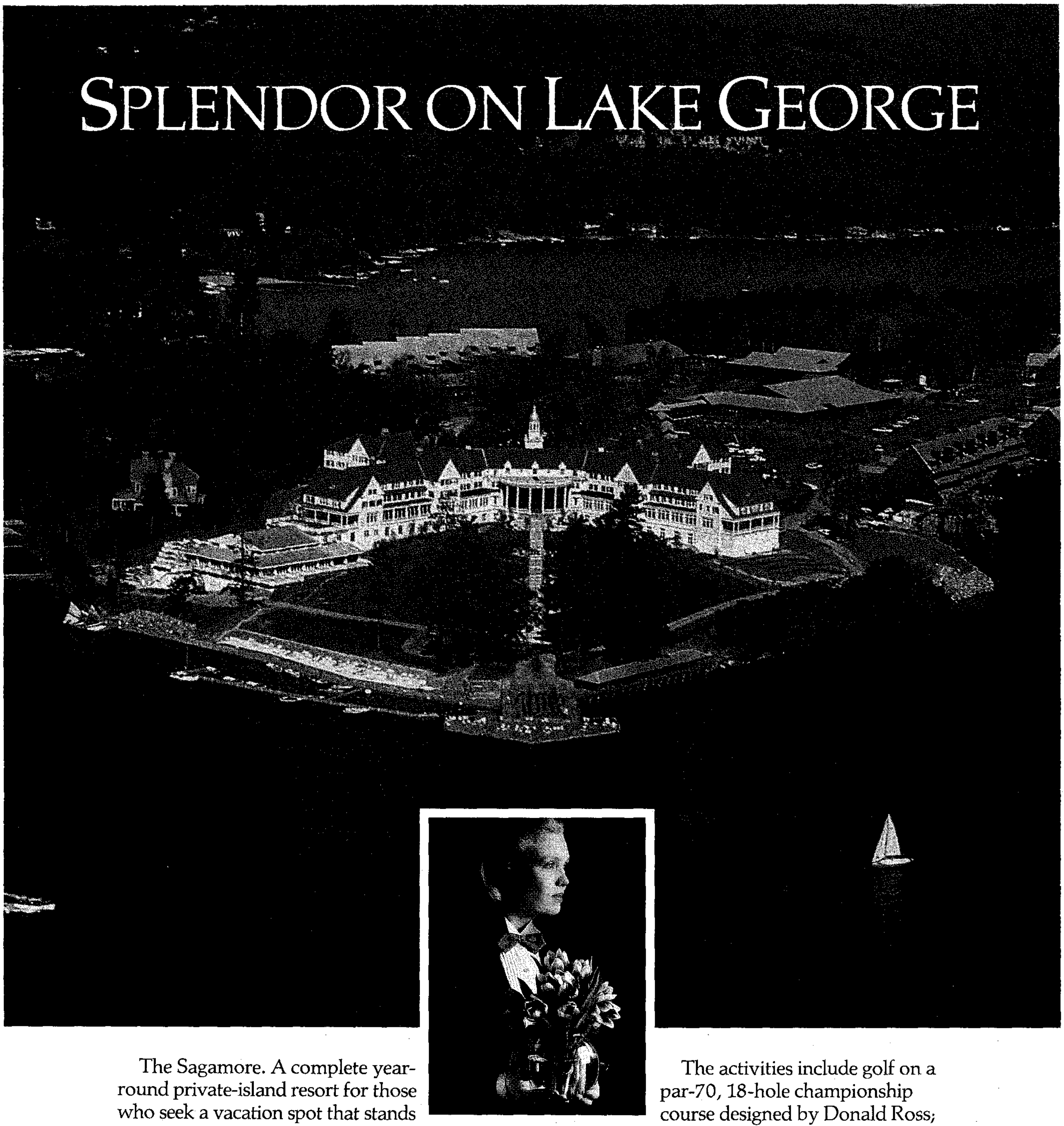
"The stock market's too frothy for me, and money-market yields are unattractive," he says. "And when more people realize that this year's inflation rate will be under 2 percent, inflationary expectations will sink still further, and bond prices will go even higher." Erdman expects interest rates to drop at least another 100 basis points.

"When you look at the world's precarious financial system," concludes Erdman, "you've got to be crazy not to play it very safe."

The Runoff

LAWRENCE FISHER REFUSED TO COMMENT on Wall Street talk that he and his brother, Zachary, rich New York real-estate investors, have been quietly buying stock in Time Inc. The Fishers recently sold their 4.4 percent stock interest in CBS to Loews Corporation for $149.3 million.... LTV Corporation, the nation's second-largest steel producer (1985 sales: $8.2 billion), is said to be a takeover target by someone who's accumulating the stock.... Money manager John Westergaard tells my assistant, Jeannette Walls, that investors have a shot at making 70 to 80 percent on their money over the next twelve to eighteen months by selling short (a bet on lower stock prices) the hard-hit Texas bank stocks. He's so sure he's right that his $22-million Westergaard Fund is taking a huge risk; it has sold short $4 million worth of such Texas bank-holding companies as Texas Commerce Bancshares, MCorp, RepublicBank, and Texas American Bancshares. His reasoning: The banks will be forced to write off their non-performing loans plus a minimum of 10 percent of their total loan portfolios—thus wiping out their loan-loss reserves and their shareholders' equity. He figures Uncle Sam will bail out the banks—rescuing the depositors, but not the shareholders. ■

SPLENDOR ON LAKE GEORGE



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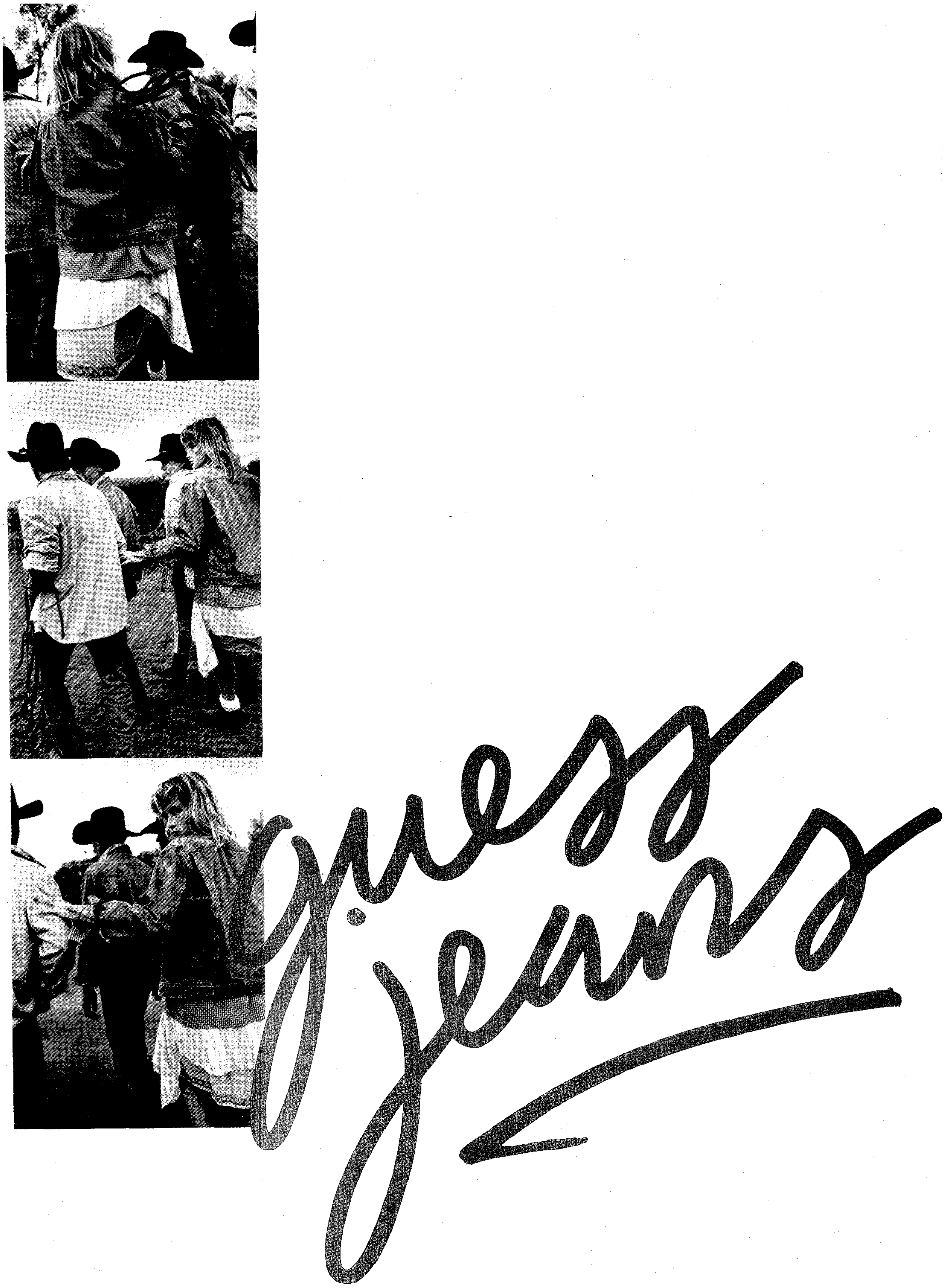
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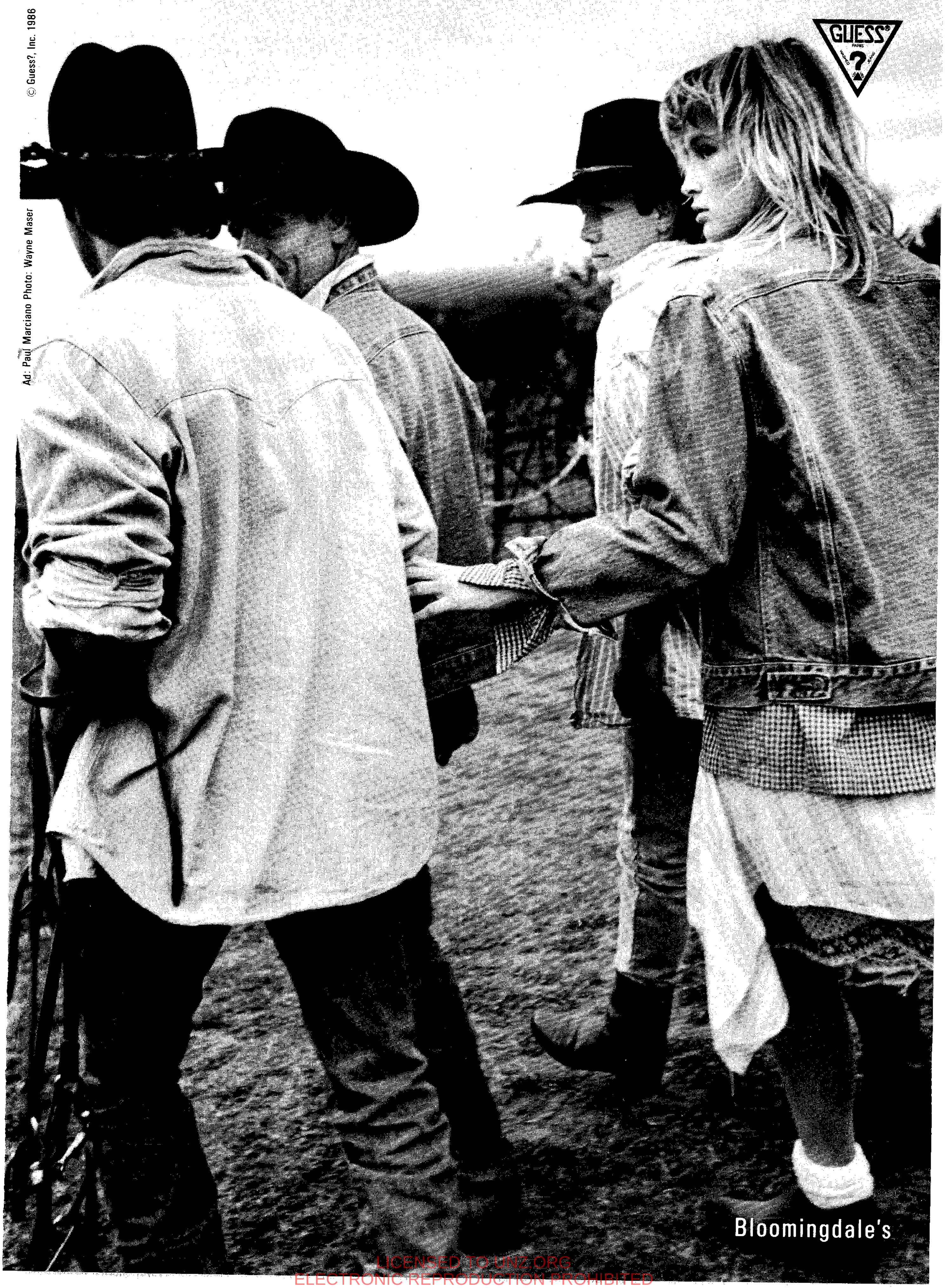
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On Madison Avenue/Bernice Kanner

CARD GAME

Greetings!

REMEMBER THE GREETING CARDS OF YESTERYEAR, those saccharine numbers with hearts and flowers, kittens playing with yarn, bucolic scenes, and pedestrian poetry? Such so-called traditional cards are still around, racking up big sales primarily with middle-aged and older folks. But in the world of "social expression," the real action these days is in "alternative" cards—with direct, often funny, sometimes let-it-all-hang-out messages.

Increasingly, cards are being used not just to remember important occasions but for personal communication—they account for more than half of all personal mail sent from household to household today. Because Americans have less time (or inclination) to sit down and pen a letter, they are using cards to do the work—and to say things lots of people find difficult to express face-to-face.

Originally, these humorous, sarcastic, or downright outrageous cards came from the hundreds of small, privately owned greeting-card manufacturers that make up 19 percent of the business. But the giants of the industry—Hallmark, with about 40 percent of the market, American Greetings, with about 30 percent, and Gibson Greetings, with about 10—have each discovered that the growth potential for its house of cards is in the non-traditional area. For while the industry overall has been growing 5 to 6 percent annually over the last several years, sales of cards with unorthodox copy and graphics, aimed mainly at the 18-to-35-year-old baby-boomers, have grown 25 percent a year. The alternative cards are now mainstream.

Over the past few years, Hallmark has come out with several lines of personal-relationship-oriented cards, commemorating such milestones as, say, the wedding anniversary of a parent and stepparent. Two years ago, the king of cards introduced its Honesty Collection, now discontinued, which featured cartoon illustrations and poignant, direct messages that reflected the nature of modern relationships. Two spiders were shown with their webs hopelessly entangled, for example. The script: "Maybe we should start over." And in May 1985, the company brought out its Personal Touch line of cards, with intimate, conversational prose messages on the front and nothing inside. (The Greeting Card Association found that 83 percent of card senders do something—add a snapshot or newspaper clipping or jot a note—to personalize a card.)

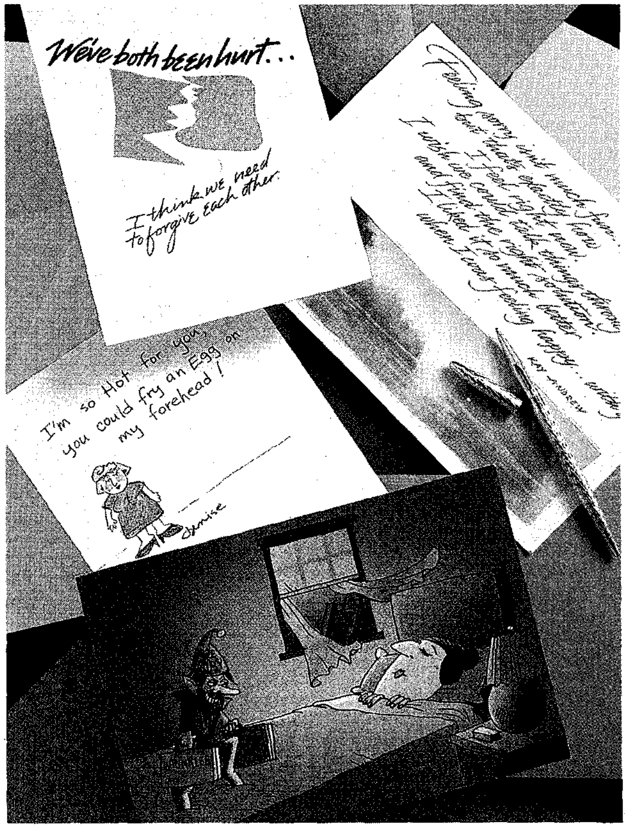
Gibson recently introduced its Electric Factory line to appeal to the baby-boom market, and took over licensing of the Disney characters. And last month, American Greetings came out with In Touch, a line of 144 personal messages that allows the sender to get in touch with friends new and old, lovers or prospects, and co-workers, to work things out, to be there when needed, to celebrate—whatever. "No matter what happens, we always have us," says one. "We've been letting too much come between us. Let's get together soon," says another. And then there's "You've been more than a parent.... You've been my friend"; "Thanks for covering for me.... I owe you one"; "Don't give up, I know you can do it"; etc.

More new cards have been introduced so far in 1986 than in any previous year, according to the Greeting Card Association. Among the more interesting are those in the In Touch line. All of the verses are created by a consulting psychiatrist. They "put your feelings into words—your words," says Karen Grace, American Greetings' executive director of corporate communications. "People are vulnerable, especially men," she says—and men are a prime target of the line. (A virtually untapped market, they buy perhaps 10 percent of all cards sold.) "Most of us feel that the way we express ourselves is inadequate. Seeing something in print validates our whole experience and gives us a sense of security."

Last year, Americans exchanged more than 7 billion cards—around 30 per person—marking the highest per capita consumption ever and, with the average retail price of a card $1, making "social expression" a $3.4-billion business. They sent 2.2 billion Christmas cards, 1.5 billion birthday cards, 850 million valentines, 180 million Easter cards, 140 million Mother's Day and 85 million Father's Day cards, 80 million graduation cards, 40 million for Thanksgiving, 26 million for Halloween, 16 million for St. Patrick's Day, and about 10 million for Grandparents' Day (you know, the first Sunday after Labor Day—the card industry helped get it declared a national holiday in 1978). Everyday, non-occasion cards now account for more than half of all industry sales, and they're on the rise.

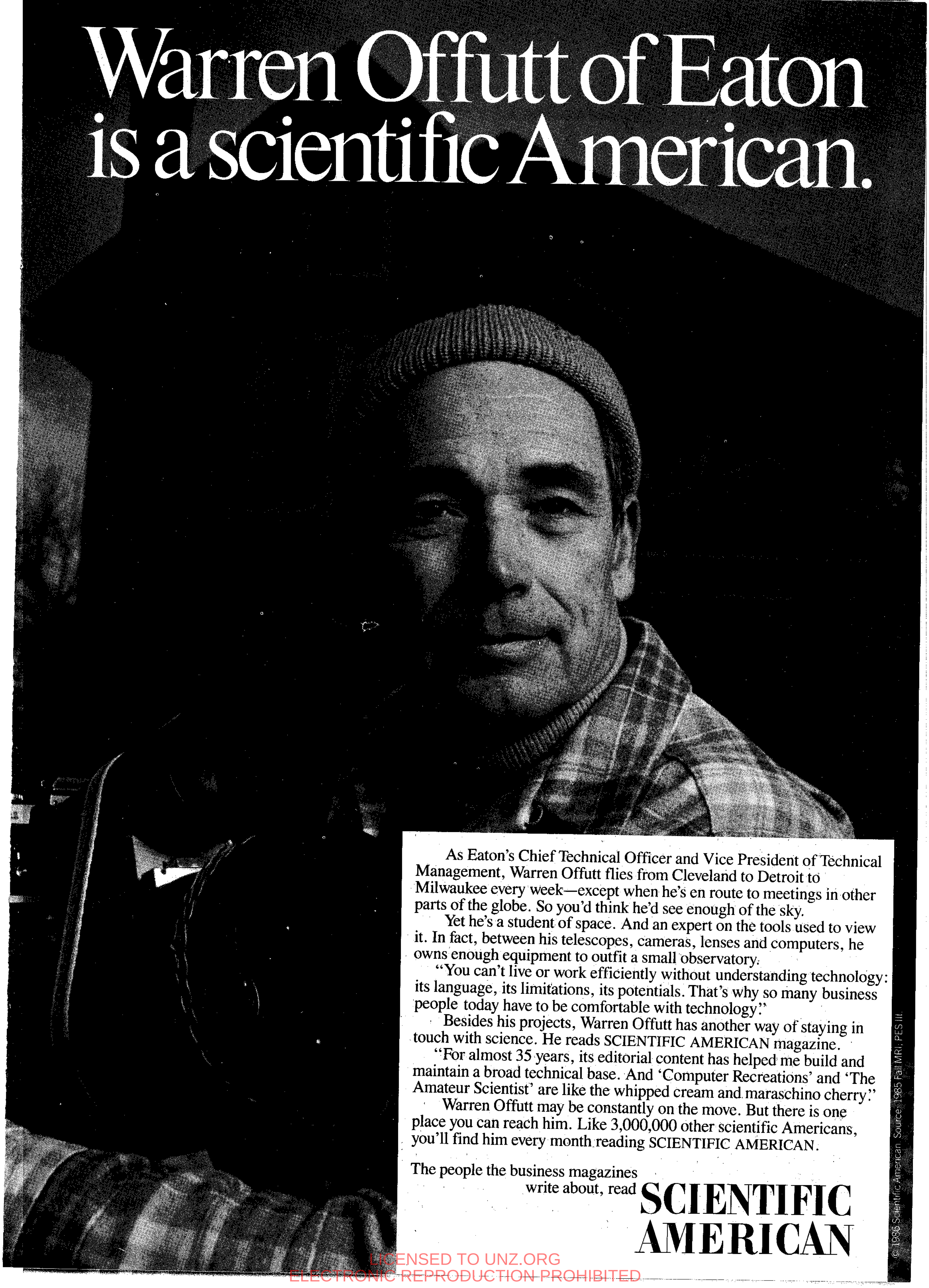
Though most everyone sends cards, 90 percent of the people who *buy* them are women. (Hallmark's Personal Touch, including cards that are printed on "rugged masculine paper with strong script," according to the company, and American Greetings' In Touch aim to change that.) People living in the northeast and north-central parts of the country buy more cards than average, and Southerners 30 percent fewer. People who buy a lot of them tend to be between 35 and 54, come from large families, live in their own homes in the suburbs, and have an average household income of $30,000.

Changes in society—demographic and social—are fueling the growth of the alternative cards. The increasing numbers of blended families, single-par-


We've both been hurt...
I think we need to forgive each other.
I'm so Hot for you you could fry an Egg on my forehead!

GREAT COMMUNICATORS: *A selection of "alternative" cards.*

Photograph by William Guillen.



As Eaton's Chief Technical Officer and Vice President of Technical Management, Warren Offutt flies from Cleveland to Detroit to Milwaukee every week—except when he's en route to meetings in other parts of the globe. So you'd think he'd see enough of the sky.

Yet he's a student of space. And an expert on the tools used to view it. In fact, between his telescopes, cameras, lenses and computers, he owns enough equipment to outfit a small observatory.

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Besides his projects, Warren Offutt has another way of staying in touch with science. He reads SCIENTIFIC AMERICAN magazine.

"For almost 35 years, its editorial content has helped me build and maintain a broad technical base. And 'Computer Recreations' and 'The Amateur Scientist' are like the whipped cream and maraschino cherry."

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ent households, and working women have been grist for the card manufacturers' mills, for "greeting cards probably reflect societal changes more rapidly and more accurately than any other industry," says Marianne McDermott, executive vice-president of the Greeting Card Association. And the evolution of society's attitudes in general, from the Me Decade of the seventies to the We Decade of the eighties, indicates that people are more concerned now with maintaining personal relationships.

Research has found that one of the most effective ways to do that is to send cards. According to the Greeting Card Association, 29 percent of the people who responded to a questionnaire had been moved to tears by a card, 28 percent thought cards played a significant role in their romantic lives, and about 45 percent had received at least one unexpected card last year. (Two thirds of those surprise cards were from friends the respondents had long been out of touch with, and 71 percent of them felt they had strengthened the old relationship by answering the card.)

"Changes in birthrates and the increased incidence of divorce and remarriage have created cards for step-families, second marriages, singles of all ages, and for parents-to-be and single parents," says Rachel Bolton, Hallmark product-information coordinator. (Hallmark was a bit ahead of the times on the divorce front. It introduced a divorce card in 1973 with dismal results—Americans weren't ready to celebrate, sympathize with, or even announce a split marriage. But when the company tried the concept again in 1984, its five different cards were so successful that it has since expanded the line to 30 or so.)

"The communication revolution of the sixties and seventies has made a once homogeneous market heterogeneous, and spawned a new type of card that is open, honest, and straightforward, that's used to flirt, to get to know someone, to express commitment, to apologize, to share a joke—or to congratulate the recipient on a new house, new car, promotion, retirement, even a successful diet," says Bolton. One Hallmark card suggests a solution to boring Saturday night No. 43. On the front is a picture of a woman in her bathrobe and curlers. Inside, the solution: "Determine once and for all whether your hair is truly dry, normal, or oily." And this company that is the corporate equivalent of mom and apple pie has a card that says, "You're getting married? I didn't even know you were sleeping together."

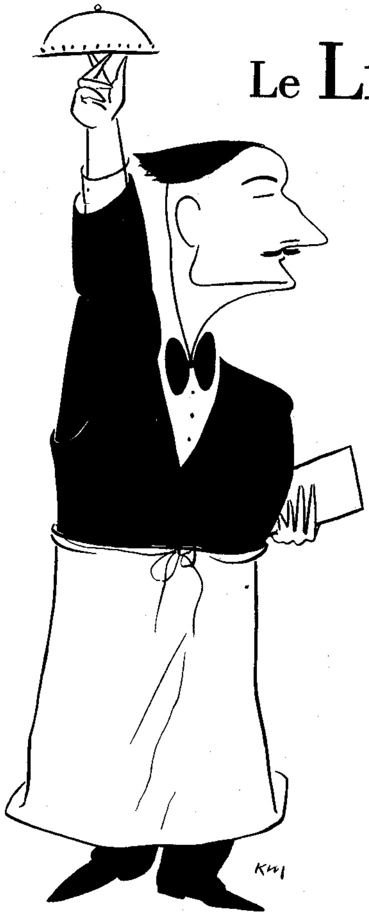
The surge of women into the work force has fostered cards designed specifically for "the business situation, cards that refer to the many roles of the new woman, cards that recognize the importance of work and work friendships in our lives," says Bolton. (One I like that's no longer in print shows a harassed middle manager, her desk piled high with work due yesterday, saying to herself, "There's no place like home." Inside, she's pictured at home—elbow deep in dishes and dirty laundry.) "And as people wait longer to marry, and as more people of all ages are single because of divorce, and as healthy active older people outlive their spouses, friendship has taken on new importance in people's lives—and so have cards."

There seems to be one for every occasion—and non-occasion. There are high-tech cards that talk, light up, or play music, offer a bonus such as a decorative paper sculpture, and even pack a gift, like a sachet for Valentine's Day. There are cards for the devout and cards for the stout, cards for movie buffs and literary types, cards for kids getting braces, even one for your boss's boyfriend.

Maine Line has cards for "post-liberated women" and gay men. Paper Moon Graphics has a line that features nude photographs of men. And Joe Bodolai and Steven Radlauer put together—and Ballantine published—a book of nasty cards called *Special Moments*. One such moment was a grandson's birthday. "You're special it's true—in an odious way, so you're out of my will, effective today," it read. Another chastised an employee: "You're late again! Your work is slack! You carp and whine behind my back! . . . I've hated you since you were hired. So hit the road you scum—you're fired!" The cards' approach may have been a bit too crude. The book "didn't do as well as we would have liked," admits Radlauer.

Considering the size of the card industry, its advertising expenditures have been modest: Last year, Hallmark spent around $20 million and American Greetings $5.5 million, according to Leading National Advertisers, a service that monitors advertiser spending. "In past years, card companies only advertised for select holidays such as Christmas, Mother's Day, Valentine's, and Easter," says A.G.'s Grace. "The advertising was typically tug-at-the-heartstrings and focused on the receiver," says Tom Spangenberg, senior vice-president and management supervisor at Young & Rubicam, A.G.'s agency for In Touch. The line's advertising breaks new ground because it's simple and direct—the commercials begin with a "real person" reciting a line that is actually from an In Touch card.

"In the greeting-card business, the product has traditionally been incidental," says Spangenberg. "This is much more hard-sell. Here the product is hero." The point, of course: The viewer can be a hero, too, just by catching on to the power of the card—and sending it to the right person. ▬



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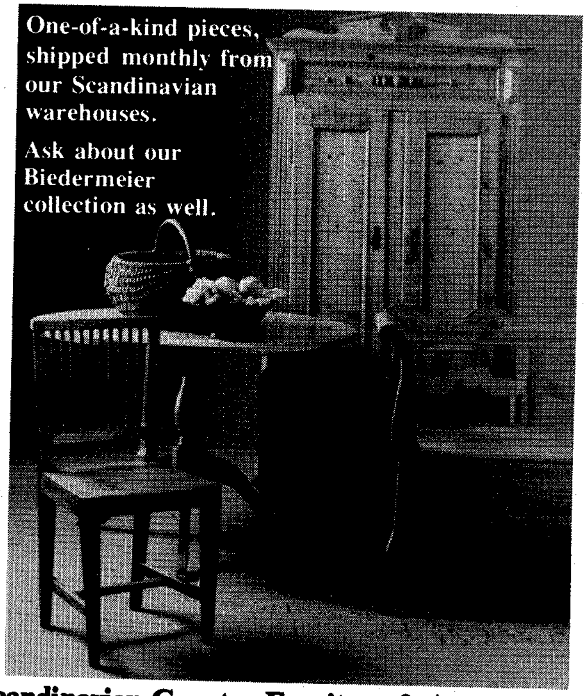

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BEACHHEAD BATTLE FOR NEW YORK 'NEWSDAY'

High Risks, Slow Gains

A HEAVY RAIN WAS SWEEPING MANHATTAN's streets one morning recently as Don Forst, editor of New York *Newsday*, the city's newest newspaper, watched a young man rush to a newsstand, scan the racks, plunk down a quarter, and pick up Forst's paper. Exhilarated, Forst collared the buyer to find out why he'd made his choice. Was it our local coverage, the color pages, or new columnists like Sydney Schanberg? Forst asked. The answer dampened the editor's excitement. For 25 cents, he learned, New York *Newsday* makes some of the cheapest and thickest protection from the rain a New Yorker can buy.

As Forst's street research suggests, the 4.5 million people in the New York area who buy newspapers each weekday do so for reasons as varied as the city itself. New Yorkers are the biggest consumers of daily journalism in the country, but of these teeming millions seeking news, opinion, late sports scores, gossip, stock quotes, movie times, job openings, apartment vacancies, or just quick protection from the weather, fewer than 100,000 buy New York *Newsday*. And that is small change when compared with the daily New York-area circulations of the *Daily News* (1.22 million), the *Post* (821,000), the *Times* (701,000), and Long Island *Newsday* (491,000), the New York paper's parent publication.

But as far as New York *Newsday*'s owner, the Times Mirror company (the owner of the Los Angeles *Times* and the Dallas *Times Herald*, among other media properties) is concerned, the paper is here to stay. A year ago, New York *Newsday* had a circulation of just 45,000—about 90 percent of it in Queens—and a staff of 60 working on about twenty "New York" pages replated from the Long Island edition. That was what *Newsday* chairman David Laventhol called Launch One of the company's plan (*New York*, April 1, 1985).

Now Laventhol and *Newsday* have embarked on Launch Two. In the past year, the paper has hired 100 new photographers, writers, reporters, columnists, and editors. Among them are Forst himself, who became editor last October, and Sydney Schanberg, the former *Times*man and Pulitzer Prize-winner. The New York paper has also been "unbundled"; that is, advertisers are no longer required, as they were during Launch One, to buy space in both the Long Island and New York editions (although, according to Laventhol, 80 percent still choose both). Currently, Forst and his staff produce up to 55 New York-only pages a day, picking up the rest of the 30 editorial pages in "universal" copy—sports, stocks, and other features produced by Long Island for both papers.

Earlier this month, New York *Newsday* began a drive to put copies of the paper on each of the more than 1,400 newsstands in Manhattan, while at the same time starting a Queens campaign sweetened with offers of one week of free delivery. This circulation building is being accompanied by a nearly $2-million, eleven-week print, radio, and television campaign that runs until early July. Finally, to bring home its message that New York *Newsday* is no longer a country cousin, the paper has leased and restarted (at a cost of $1 million a year) the news "zipper" in Times Square. Salaries for the New York edition's 160-person staff and the cost of the new promotion come to more than $11 million, an impressive sum even for *Newsday*, which earned profits of about $60 million last year.

All those big bucks have so far produced only modest results at the newsstands. In the friendly salient of Queens, just west of the paper's home base in Nassau and Suffolk, New York *Newsday*'s circulation of roughly 73,000 puts it ahead of the *Times* (49,000 in Queens), but behind the Queens readership of the *Post* (121,000) and the *News* (235,000). In Manhattan, New York *Newsday*'s circulation is well under 20,000, far behind the *Post* (322,000), the *Times* (206,000), and the *News* (183,000). In fact, New York *Newsday* has such a low profile in midtown that the paper has hired the public-relations firm of Daniel J. Edelman, Inc., to mail photocopies of selected features, investigative pieces, Schanberg columns, and other items to an assortment of influential New Yorkers. The clips are accompanied by a note that says, "Here's what you may have missed in New York *Newsday*."

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HOUSE-TO-HOUSE FIGHT: Newsday *has restarted the "zipper."*

For the record, at least, Times Mirror claims that the New York market is not a zero-sum game, like chess, where one player wins by taking another's pieces off the board. "What we're doing is not predicated on anyone else going out of business," Laventhol says. *Newsday* officials cite U.S. Census Bureau figures indicating that New York has been slowly regaining population after a decade of losses. Other studies predict that the metropolitan New York economy will prosper well into the 1990s, suggesting that there will be enough money and readers to go around.

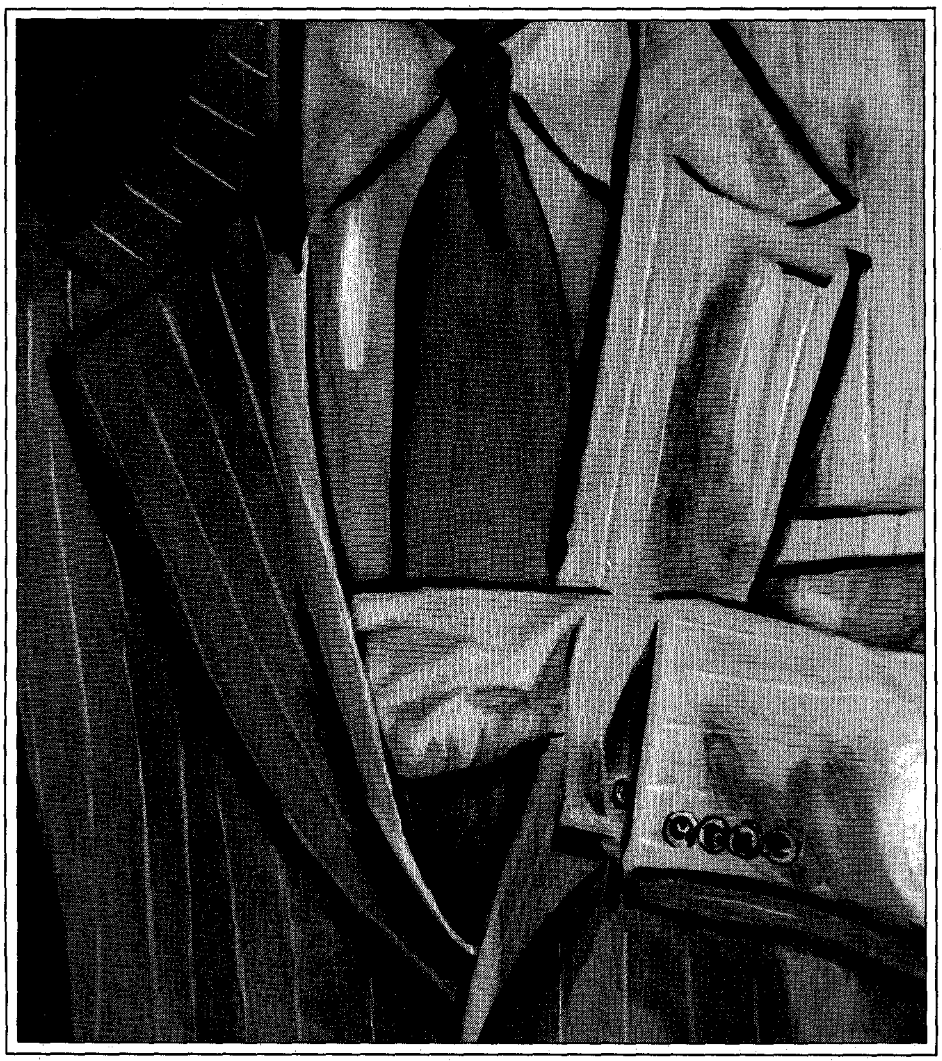
Newsday's own research also suggests that there's room for the paper in the seemingly saturated New York market. "It's blindingly obvious that New Yorkers read a lot," says Christine D. Urban of Urban & Associates, a market-research and consulting company retained by the paper. Urban's surveys of local media habits concluded that a lot of New Yorkers regularly read more than one paper—"A.M. or P.M., serious or fun," says Urban. For example, approximately 60 percent of *Post* readers also read the *News*, while 20 percent of *Times* readers read the *Post*.

Urban's telephone surveys also found

Photograph by Peter Mauss/ESTO.

PART II

WHY THE NEW YORK SUIT ISN'T LIKE ANY OTHER SUIT



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that typical New York readers are more skeptical of and less loyal to their papers than other Americans. In other cities, says Urban, "the attitude is 'I've always bought paper X, and I always will.' New Yorkers are willing to sample rather than rely on habit."

New York *Newsday* is counting on this active consumption of print—and on the dynamic, volatile nature of the New York news market. Because the *Times* is now such a money machine, people tend to forget that scarcely more than twenty years ago, the paper was adrift editorially and at risk financially. Laventhol remembers. He was the city editor of the once-dynamic *Herald Tribune* when it went out of business, twenty years ago this month.

In fact, a lot of people who've studied the New York newspaper game believe it *is* a zero-sum contest, and that *Newsday*'s self-effacement masks some cold calculation. "I can't believe that they would spend that kind of money unless they were positioning the new paper to move in when one of the other dailies folds," says a senior editor at one of *Newsday*'s competitors. He and others believe *Newsday* is making a run at the *News*.

The *News*'s principal base is Queens, where New York *Newsday* has achieved some visibility. Moreover, the *News*'s parent, the Tribune company, is a public corporation sensitive to profit and loss and with few emotional ties to the paper. The *News* has reduced its circulation losses, completed its relocation of presses out of Manhattan, and turned its old production facilities into lucrative real-estate space.

On the other side of the ledger, though, the *News* faces renegotiation of its union contracts next year, and publisher James Hoge has already made it clear that he intends to hold costs down. In the last round of negotiations, union give-backs were traded for a profit-sharing plan that was to begin when net earnings reached 6 percent. That hasn't happened yet. Hoge declined to comment on the coming negotiations, but people close to the paper say the management at the *News* wants further concessions so that, as one editor put it, "the paper can go back to Chicago, point to these savings, and ask for new investments for *Newsday*-style color and other editorial improvements." Failing that, it's said, Hoge could try to leverage a purchase of the *News* himself.

The *Post*'s future would seem unclear, too. Because Rupert Murdoch acquired a local television outlet (Channel 5, the old Metromedia station, now part of Murdoch's Fox television), government cross-ownership regulations require him to divest himself of the *Post*. If no buyer appears before the November 1987 time limit, though, the government is unlikely to pressure the paper to shut down. What's more, city and state officials would probably rally to the *Post*'s banner. They could ask for a waiver of the cross-ownership rule, arguing that to close the paper would mean the loss of hundreds of jobs.

Like the *News*, the *Post* is in a cost-cutting mode. The paper has raised its newsstand price and stopped Wingo, which executive-editor Roger Wood acknowledges was an expensive way to increase circulation. According to Wood, the paper is now "relying on the editorial product to rebuild our base." The *Post* loses between $8 million and $10 million a year, but many people believe that if Murdoch could keep the paper, he would nevertheless accept such losses as a reasonable price for a daily voice in the communications capital of the world.

Given all these uncertainties in the newspaper marketplace, New York *Newsday* is clearly making a high-risk move. No one is about to claim that a print renaissance is under way in the city. And however rosy the economic projections for the New York metropolitan region may be, serious problems remain for all of its newspapers. Healthy circulation and multiple readership alone can't ensure their success. There must also be enough advertising. Department-store ads, to take the most obvious example, are vital. Right now, however, there is talk of Alexanders closing its 59th Street store, and Gimbels is up for sale; both chains advertise in the *News*. The unhappy fate of the *Herald Tribune*—and of Child's, Best & Company, and a dozen other seemingly invulnerable New York institutions—reminds us that nothing in this town is forever.

New York *Newsday*, meanwhile, plots its westward strategy borough by borough—or, judging by its modest returns so far, house by house: This is the Battle of Stalingrad rather than Patton's sweeping tank thrusts. The city, however, has already benefited from the paper's presence—in new jobs of course, but also in renewed journalistic competition. New York *Newsday* is beginning to break its share of stories in the growing investigation of city corruption. All the papers are paying more attention to BBQ—Brooklyn, Bronx, and Queens. A Brooklyn courthouse official reports seeing more *Times* people since *Newsday* assigned three full-time reporters to the borough. Because the sports pages are so important to tabloid success in the city, New York *Newsday* has committed itself to four pages of baseball coverage daily through the (hoped for) Mets and Yankees pennant races. The *News* has also added sports pages, and the *Post*, which already had its special "Sports Extra" on Mondays, has now added four pages, to create a new "Friday Sports Special."

It may be that relatively few New Yorkers are reading New York *Newsday*, but the competition, at least, is getting into the habit. ■

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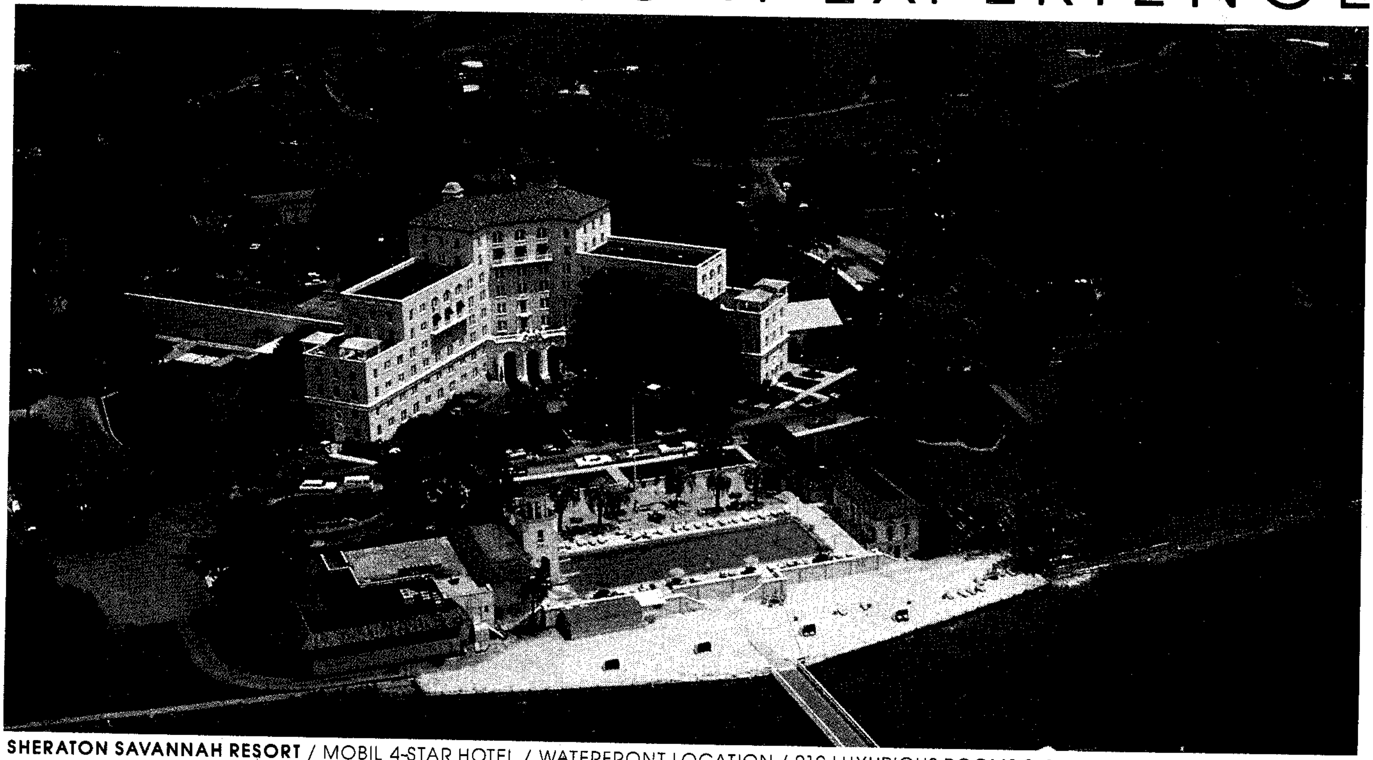

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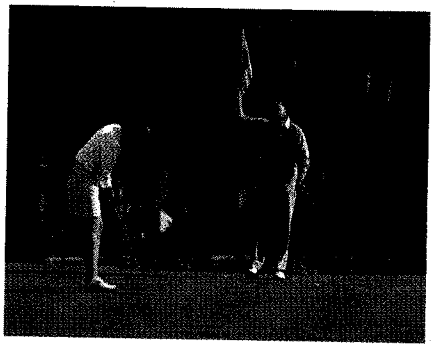

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The National Interest/Michael Kramer

BOMBS AWAY

Will It Work?

THE TOUGH QUESTION IS *still* UNANSWERED: Will America's strike against Libya weaken Qaddafi at home, or make him end his export of terrorism? Critics of Ronald Reagan's policy say no. Their proof is the Qaddafi-directed bombing of the La Belle disco in West Berlin following the Gulf of Sidra action by the U.S. several weeks ago. Now, in the aftermath of last week's strike, Reagan's critics fear further Libyan terrorism and the strengthening of Qaddafi's hold in Tripoli. They may be right, but that doesn't mean America's most recent attack was a mistake. Far from it.

From the left and right, from those who believe Reagan went too far and from those who think he didn't go far enough, there is frustration. Even some on the left, if only quietly, wish that the war on terrorism could be like the invasion of Grenada—quick and decisive.

But, as the Soviet Union's Georgi Arbatov says, "you can't have that kind of fun" forever. The problem is that there is no single terrorist center. By definition, terrorism has multiple and usually mobile addresses. So, as Israel's U.N. ambassador Benjamin Netanyahu says, "a successful war on terrorists will involve a succession of blows and counterblows. What is required is a commitment to a continuous campaign against its sponsors, not just erratic responses to individual terrorist acts. There are no 'one-shot' solutions."

This is the first reason Reagan was right. It's possible that other military action—such as mining Tripoli's harbor—could have been equally punitive without causing the death of innocent civilians, but last week's action makes sense nonetheless as a demonstration of America's resolve against terrorism, a signal to the world, says George Bush, "that somebody stood up." That the same somebody will have to stand up again was emphasized by Bush's boss. "Let us be clear," said the president last week. "The U.S. won but a single engagement in a long battle against terrorism."

Will subsequent "engagements" do the trick? George Shultz thinks so: What America did "[tells] terrorists it will cost them. If you raise costs enough, eventually you change behavior."

Others, like former defense secretary James Schlesinger, are less sanguine about behavior modification. "Shultz says we're raising the price of terrorism," says Schlesinger. "It's not clear those on the other side have a pleasure-pain calculus that will cause them to cease their actions, certainly not one we've described as a mad dog."

Schlesinger is on to something. Reagan and Bush have both testified to Qaddafi's lunacy. If they mean it—and if they're right—cost-benefit analysis won't count for much. But the evidence suggests that the Reaganites are merely flexing their well-known rhetorical muscle. As *The New Republic* points out, "Qaddafi understands financial incentives well enough to tolerate the presence of American corporations, and to help American citizens violate their own nation's ban on working in Libya . . . and [Qaddafi] has been deterred before. In 1979, military losses in Uganda compelled him to withdraw Libyan troops defending dictator Idi Amin. In 1983, he ceased a military annexation campaign in Chad when French troops drew their own line of death and vowed to resist him with force." Qaddafi, says Daniel Pipe, a Middle East expert at the Naval War College, "isn't a madman. He's a calculating extremist who knows exactly what he's doing." Put another way, Qaddafi's "madness" *is* his method, so, at least in theory, he is a man with whom a determined adversary can do business.

CAUGHT NAPPING: *Qaddafi is down but not out.*

Courtesy of ABC News.

The other reason Reagan was right is that everything else, including restraint, had been tried. The economic sanctions and political isolation Washington has urged on America's European allies were rejected by them long ago, mostly out of greed. Many European nations have extensive commercial contacts with Libya, rely on Qaddafi's oil and that of the other Arab states, and fear upsetting them if they take concerted action against Libya.

Which is why America's military option might be just the prescription. Europe has become the terrorists' playing field, and if Qaddafi strikes back, he's likely to choose another target in Europe—incentive enough for the Europeans to finally embrace sanctions.

There's something else. Last week was "a message to the allies," says Senator Sam Nunn. "If they don't join us with sanctions, we'll have to hit again, and next time, or eventually, the Europeans will realize that we'll have to hit economic targets and that could be disruptive to them, too."

Until now, the Europeans have had reason to doubt America's steadfastness. They well remember how Reagan declared Lebanon to be a vital American interest, how he persuaded European forces to join American troops in Beirut—and how he pulled out after the Marine massacre. But this time, says Henry Kissinger, America's attack can "undermine the belief that we can't protect our own citizens and therefore our friends in the Middle East." And already there are signs of movement. Even before last week—and despite their cowardly refusal to permit America's bombers to fly over their soil—the French finally agreed to Washington's request that terrorism be discussed at the upcoming Tokyo economic summit. And despite Rome's denunciation of the U.S. raid, the Italians, in the person of Defense Minister Giovanni Spadolini, have recognized that "only a political response by Europe can diminish and avoid the risk of unilateral American military action."

Another benefit from America's strike, says Ray Cline, a former deputy director of the CIA—who knows that Qaddafi isn't the world's worst terrorist, only its loudest—is that "it will be read carefully in Iran and Syria and other places where terrorism [is an] accepted form of warfare against America."

While Europe struggles to get its act together and we wait to see if other terrorists back off out of respect for America's might, attention is turning to the possibility that Qaddafi might be driven from power.

"We don't think what we did will end terrorism," says George Bush. "We hope some day the Libyans will wake up and stop Qaddafi." The conventional wisdom has been to the contrary, and for good reason. After America shot down two Libyan jets in 1981, Qaddafi was only strengthened at home. The same thing happened after Washington imposed unilateral economic sanctions earlier this year, and again after the recent Gulf of Sidra action.

But then there were the strange events of last Wednesday, indications that America may not be Qaddafi's only problem.

The administration's theory is that Qaddafi's opponents—and they are many, especially within the regular military establishment of 73,000—will recognize that their leader's continued rule is not in Libya's best interests, and will topple him. In some respects, it's an old story. "Since the beginning of the 1980s," says Lisa Anderson, a Libya specialist at Columbia University, "there have been over a dozen serious attempts to spark Qaddafi's overthrow, ranging from military mutinies to assassination attempts. He's ripe for a coup."

Life inside Libya helps explain why. Economically, the country is hurting. The fall in oil prices has cut Libya's oil revenues from a 1980 high of $22 billion to an estimated annual level of $3.5 billion. The result has been a severe cut in imports, and the *Wall Street Journal*'s Barbara Rosewicz reports that "Libyans must line up for items like bread, milk and disposable diapers." "Virtually every Libyan is now forced to participate in the black market," says Anderson. "The prevalence of special dispensations makes a mockery of Qaddafi's early commitment to cleaning up corruption."

Beyond the shortages, there appears to be growing discontent with Qaddafi's decrees. A few weeks ago, for example, the education minister showed up at Tripoli's Al Fatah University to burn English and French books and close the foreign-language departments. He was jeered by students. Mothers have protested the closing of kindergartens, a move Qaddafi ordered after declaring that primary education should be conducted at home, and Rosewicz reports that "there's been grumbling over Qaddafi's attempt to draft women into the military."

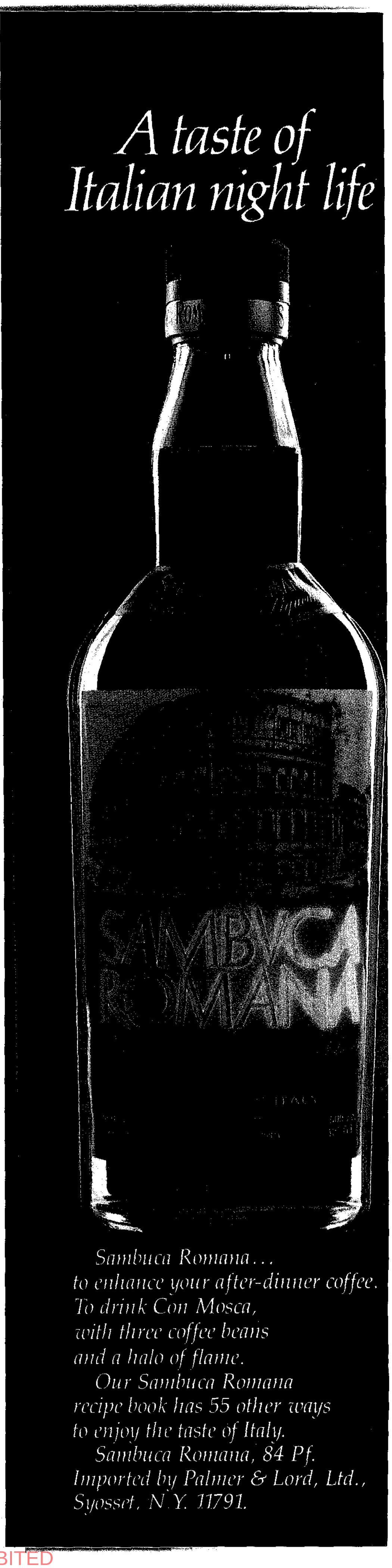
The army is the key to Qaddafi's survival, and "up to now," says Rosewicz, "the military's loyalty was strengthened by special privileges, such as PX-style stores that stocked Austrian crystal, apple juice and fancy electronic goods." Now, however, "the military stores are believed . . . to be no better stocked than regular supermarkets."

Qaddafi's own personal guard of approximately 2,000 people has become the new military elite, eclipsing the regular army and causing friction in the process. If there really was fighting last week on the streets of Tripoli, it was probably between Qaddafi's guard and the established army.

So far, Qaddafi *appears* to be alive and in control. But even Lisa Anderson, who believes America's actions have given Qaddafi a new life, guesses that "he'll be gone within a year."

A word about the Soviets, and about Qaddafi's Arab neighbors. Moscow's cancellation of the pre-summit foreign-ministers' meeting may or may not mean that the summit itself is in jeopardy. If so, so what? Both sides have pulled back from summits in the past in order to register political protest—and Soviet-American relations have continued unimpeded on their cyclical course, sometimes good, sometimes not. The important points for America are how exactly the Soviets fulfill their promise to "further strengthen" Libya with arms, and whether Qaddafi caves in to Moscow's long-standing desire for a major Soviet naval base in Libya.

Most Arab leaders have no use for Qaddafi. In fact, unlike America's NATO allies, Jordan's King Hussein doesn't even have diplomatic relations with him. The problem in the Arab world isn't Arab leaders. It's plain old Arab people. And the truly frightening prospect is the growing unrest in Egypt, the one nation essential to what passes for peace in the Middle East. President Mubarak, who is having trouble with Islamic fundamentalists, is already harboring leaders of the Libyan Liberation Movement. Stupidly, the White House proposed that Egypt go farther out on the limb by launching a land invasion of Libya. Egypt refused, of course, and Mubarak denounced the American raid. The question is why Washington even asked Mubarak to consider such a move. If that's an indication of White House sophistication regarding the Middle East, there's a whole lot of trouble ahead—even if Muammar Qaddafi disappears tomorrow.



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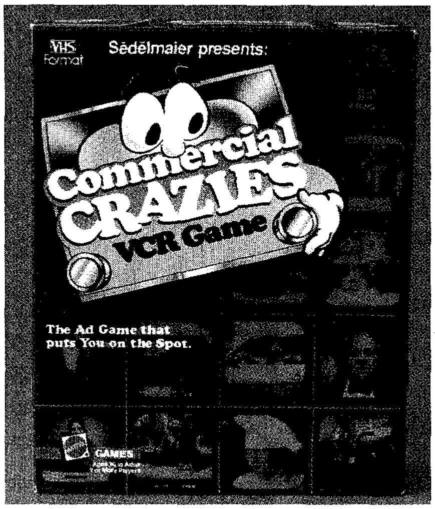
REVENGE OF THE VIDEO GAMES

Game Plans

FIRST CAME THE VIDEO-GAME CRAZE, quickly followed by the mania for computer games. And now, game companies are planning to invade your VCR. According to a recent study by the Electronics Industry Association, one U.S. household in three already has a VCR (some 32 million machines have been sold), and 41 percent of the uninitiated plan to buy one this year. So the toy-makers want a piece of the action. If Jane Fonda can go for it, why not Mattel?


VHS Format
Sēdēlmaier presents:
Commercial CRAZIES VCR Game
The Ad Game that puts You on the Spot.
GAMES

GO, SPOT, GO: *Commercial quiz.*

By the dog days of summer, nearly a dozen VCR games should be available. Some people may find them a snore—especially kids who cut their teeth on Donkey Kong in the arcades, became video-game virtuosi on home game machines like the Atari, and graduated to Flight Simulator and other computer classics niftily rendered on a Macintosh. VCR games offer no joystick or mouse action, no keyboard control, no pinging, ponging, or zapping effects.

In fact, in some ways these games are a backward leap. The only high-tech devices they employ are the VCR and its remote control. Players respond to action on the video screen armed solely with such anachronisms as playing cards, boards, and other slow-paced, non-electronic accessories. The major selling point is action footage: The videocassettes are programmed with movielike clips that can be accessed in different sequences for a constantly changing game. (Even this idea is not quite original; there were a couple of interactive videodisc games for home use before videodisc players became one of the electronic industry's biggest flops.) Also, the new VCR games are designed to be used by a group—sometimes as many as six—rather than just one or two players.

Parker Brothers defined the genre last April with a video version of the ever-popular board game Clue. Even Parker was surprised by the results: Close to half a million copies were sold. In December 1985, *Video Week* rated Clue as the fourth-best-selling videocassette in the country, outpaced only by the three hit feature films *Beverly Hills Cop, Star Trek III,* and *Ghostbusters.* Not bad for a $40 game.

Clue contains eighteen mysteries. Included with the tape are the usual Clue props: decks of playing cards and fact sheets for keeping dossiers on the suspects. A rather lengthy introduction explains the rules of the game and goes through a sample case. During each mystery sequence, there are pause points for playing the rounds of cards and doing the other paperwork. Onscreen, familiar Clue characters are given interesting spins: Miss Scarlet, for instance, makes her video debut as a mysterious Asian woman.

The company's second entry, Charades, starring Rich Little, didn't do so well. But, undaunted, Parker Brothers has begun shipping Eyewitness ($40), a videocassette of 118 60-second historical-trivia clips ranging from the sinking of the *Titanic* to the invention of the yo-yo.

How do you play? You watch the clips, stop the tape, and then make up your own questions and answers. This sounds more like a high-school homework assignment than fun, but, says marketing manager John Call, "Eyewitness is like Trivial Pursuit without the downside. You don't have to be embarrassed by questions you can't answer." So why not just tape the evening news and then give yourself a little quiz? "Eyewitness is beautifully produced. We've compressed hours of information into a two-hour-long tape. And we've added special effects." Well, seeing is believing, and Eyewitness is so new that no review tape was available. (Nor were tapes of any of the other games noted here, except Clue and Doorways to Adventure.) "We see these games not as a new way to use a VCR but as a new way to play board games," explains Call, who says that 20 million people were willing to spend $40 for the last big board-game hit, Trivial Pursuit.

VCR Game
Predicaments
I DON'T KNOW!

INTERACTIVE SOAP: *You're part of the plot.*

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FLASH MATCH JUNIOR
VCR Game
A fun way to sharpen memory skills!
GAMES
Ages 5 to 10
2 to 4 Players
VHS Format

PICTURE PERFECT: *How's your visual recall?*

Mattel is making the most aggressive play for market share: The company plans to have five $25-to-$35 VCR games out by July. In its Honeymooners game, Ralph and Norton cavort through scenes from the 57 "lost" (rarely seen) episodes as players compete to answer questions about each segment. (A stop-tape message appears after each clip to provide playing time.) Buyers get a 60-minute cassette, six question books, and a deck of cards.

Mattel's Predicaments is an "adult" soap-opera parody hosted by comedienne Joan Rivers. Players participate in the twisted lives of the Flatt family, heirs to a fortune based on marble manufacturing. The characters, played by well-known TV actors, bicker over the family

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Crème Douceur "Jour"
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sensitive skin
Fluide Restructurant
peaux sensibles
CLARINS
PARIS

Clarins Gentle Night Cream restores and strengthens skin's balance.
A rich source of nourishment to soothe and moisturize with natural ingredients including concentrated licorice extract, Vitamins A and E. Helps rebuild skin's defenses to reduce irritation. Perfect companion to Gentle Day Cream.

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Formulated with natural plant extracts. Dermatologically tested.

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Restructuring Beauty Treatment	• Restores balance to acutely irritated skin • Visibly improves moisture balance and elasticity • Promotes softer, smoother, more radiant skin
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jewels and, *Purple Rose of Cairo*-style, suddenly turn to the viewer and pose provocative questions. The 60-minute cassette comes with a deck of 108 answer cards, a board, and markers. There are 24 episodes; each has twelve questions. There's also occasional shtick by Rivers.

Most sane viewers use their VCR to zap commercials, but Mattel believes that people will buy its Commercial Crazies game to focus on them. Crazies is an anthology of ads by director Joe Sedelmaier, creator of the Federal Express fast-talking spots, the Russian-fashion-show commercial for Wendy's, and other advertising classics. It comes with ten decks of cards; players are actually expected to sit around eagerly answering questions about the ads. Who's zoomin' who?

And finally there's Mattel's memory game, Flash Match. Players must match up a deck of 162 color photographs with a music-video montage. After each segment, they bet to see who can make the most matches. A children's version, Flash Match Jr., is in production—and a kids' game based on *Masters of the Universe* is also in the works.

This month, Pressman Toy Corporation began shipping the first in its VCR-game series, Doorways to Adventure, a $30 game that includes play money, dice, and cards. The dice are color-coded to match "doorways" in the cassette. If you roll blue, for instance, you fast-forward to a clip beyond the blue door, and bid a ransom for the treasure revealed. A narrator lets you know what to do next, using clips from popular films. It's weird to see sequences from the *Tarzan* and *Abbott and Costello* series as background for a board game. A clip from *Metropolis*, for instance, reveals the famous robot Maria. ("This solid-gold jumpsuit with matching pumps is the real thing. Just offer this ransom to continue the adventure. A cash bid of $6,000 will take you out of Metropolis.") A second game, Doorway to Horror ($30), is based on an anthology of horror-movie clips. It will be available in May.

Milton Bradley has not forgotten tots aged three to six. The company has developed two VCR games based on its classics, Candy Land and Chutes and Ladders. Each game (available in June, for about $20) includes a game board, cards, and a 30-minute tape.

Even the game-makers are too jaded to expect another video-game revolution. "That was a breakthrough technology," says Parker Brothers' John Call. But the companies are solidly behind the new games. "We've made a major commitment to this new product category," says Mattel's Lenann McGookey. "These are not like video games, where you had to buy special equipment. These plug right into VCRs that are already hooked up in America's living rooms."

Still, at least one company is working on some new hardware that could herald the next generation of VCR games. Sonalysts, a start-up company in Waterford, Connecticut, has developed a programmable VCR controller called Prism, which—used in conjunction with specially programmed videocassettes—lets the player manipulate the characters on-screen. The sequences on the tape are coded for quick electronic access by the controller.

The company has already developed several demo games. Pro Football uses live footage from the U.S. Football League. Players choose a strategy from a menu of nine choices (pass, rush, etc.). Then they indicate the moves they want to make by manipulating *x*'s and *o*'s that represent the opposing teams. Finally, a live-action sequence simulates the chosen play, which is followed by a scoreboard. The other demos are loosely based on M.A.C.H. 3, a fighter-plane game, and on Dragon's Lair.

Sonalysts is seeking backers and manufacturers; the company claims it could mass-produce Prism by Christmas 1987. The projected price for the controller and one game cassette: under $100. "Right now, people use their VCRs to watch movies, which is passive," explains Joe Angiolillo, Prism's inventor (and a former Coleco game designer). "The first generation of VCR games is reactive—they are more like video activity kits than video games. But the next games will be interactive."

Wait a minute. Isn't that what they called the first batch of video games?

Best Bytes

Digital Doodles: ON THE TWENTY-FIFTH anniversary of the introduction of Ohio Art's classic Etch-a-Sketch, the company has introduced a digital model, complete with memory, that lets you store up to twelve frames. You can, therefore, create animated images—up to 96 frames long—that move at seven different speeds. The digital doodler ($59.95) will be available in toy stores by early summer.

Long Time, No See: It was in 1964 that AT&T first showed a picture phone at the World's Fair. Since then, teleconferencing services have come and gone, but a low-cost videophone is still not a commercial reality. Later this month, Luma Telecom, a subsidiary of Japan's Mitsubishi, Inc., is introducing a desktop unit for under $1,500. It has a pop-up three-inch-diagonal video screen. The problem is it sends only black-and-white freeze-frames. Analysts say that a consumer picture phone is still five to ten years away. For more information on the desktop unit, get in touch with Luma Telecom, 3350 Scott Boulevard, Santa Clara, California 95054 (408-970-9555). ■

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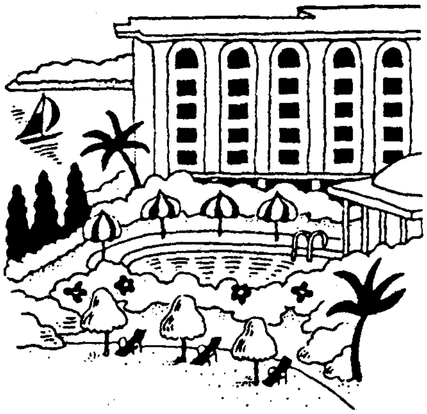

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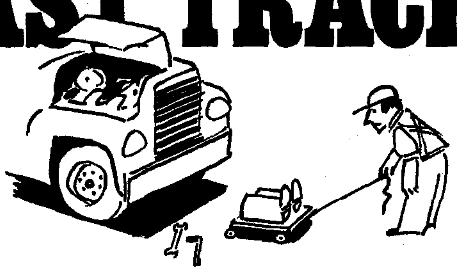

BACK HOME

A Good Sign

A WOMAN I KNOW HAD JUST got off a flight at JFK's International Arrivals Building the other day when she noticed something in the baggage-claim area. Instead of the ominous signs she had been seeing in European airports, warning travelers to watch for unattended bags and keep an eye on their own, there was an electronic sign flashing YANKEES 7, BREWERS 3.

"There was a subliminal message there," the woman said. "I was home and the world was safe for baseball."

In fact, what she had seen was one of twenty such billboards at JFK terminals that regularly carry UPI news, sports, and weather reports on their upper half and ads on the lower half. The billboards were put in place about three years ago by a Manhattan firm called Spectrumedia Network, Inc., which counted on the airport's captive audience for the commercials and added the news reports as an amenity.

The results have been good—so far, American Express and Rémy Martin are among the regular advertisers—and the system is spreading. LaGuardia, with two billboards, will soon add ten more, and airports around the country have expressed interest. There is, however, one kind of news the signs won't carry.

"We don't have airplane-disaster stories," says a Spectrumedia spokesman. "And we wouldn't run the TWA strike at the TWA terminal. That's just good business." PETER BLAUNER

PRICES

HERE'S WHAT LUNCH ON THE streets of midtown costs these days:

☐ Chinese fried rice, on 45th Street, near Vanderbilt, $1.50.

☐ Potato Heaven French fries, at Park Avenue and 49th, $1.50.

☐ Chorizo argentino, at Park Avenue and 51st, $2.75.

☐ Shish kebab or felafel, at Park Avenue and 48th, $2.

☐ A hot dog, at Third Avenue and 48th, 75 cents.

☐ A DoveBar, at Vanderbilt Avenue and 45th, $2.

BRIEF LIVES

DIFF'RENT STROKES

WHEN JACKSON POLLOCK, WILLEM DE Kooning, Franz Kline, and other Abstract Expressionists were at the height of their popularity, Joan Mitchell ranked right up there with them. When the vogue for their work subsided, Mitchell kept painting, quietly, consistently. Today, bold brushwork seems fresh again, and a new public has discovered Mitchell, now 60 and back in New York for a show of her work at the Xavier Fourcade gallery, on until May 10.

Mitchell: "Artists don't have goals."

Since 1969, Mitchell has lived in Vétheuil, a French village on the edge of Normandy, in a small house once owned by Claude Monet. That's a far cry from the downtown art scene of New York in the late 1940s, but Mitchell contends that those days weren't as wild as Pollock biographers would have people believe.

"Sure we all went to the Cedar Bar, but most of us couldn't afford anything stronger than a couple of beers." Then 21, fresh from two years at Smith and with painting degrees from the Art Institute in her native Chicago, Mitchell moved to an apartment "under the Brooklyn Bridge—on the Brooklyn side" in 1947. Her work was soon discovered by de Kooning, Kline, and art dealer Leo Castelli, who put her in the historic Ninth Street Show, alongside Hans Hofmann, Larry Rivers, Jack Tworkov, Al Leslie, and others.

Because of her youth at the time, many art historians call Mitchell a second-generation Abstract Expressionist. "That term was invented to describe second-rate painters," she retorts. The somewhat flinty Mitchell grudgingly agrees she can be considered an Action Painter but, predictably, scorns labels. "I paint paintings," she says.

Though Mitchell has emerged as a still point in a turning art world, the New York she left behind evolves between her annual visits. "When I was here, the East Village was just the East Side, and it was a Polish community. Now, I'm told, people visit galleries in limousines and go off to places like the Palladium and Area afterward." Painters have changed, too. "They seem more concerned with making money than with making art," she says.

Well, what *about* making art? Do any goals remain for this woman filled with an energy that's as broad and angular as her brushstrokes? "What a ridiculous question!" she replies. "Artists don't have goals. They keep going on and on, and they're never satisfied." EDITH NEWHALL

Photograph by Harvey Stein. Illustration by Guy Billout.

DETAILS

The Legend of Staten Island

IF YOU PAID ATTENTION IN school, you'll remember Ichabod Crane as Washington Irving's meek schoolmaster, scared away from Sleepy Hollow by the Headless Horseman. That's how Richard Grant, a Staten Island podiatrist, remembered him. Then, walking in a churchyard near his house in New Springville recently, he came upon a vandalized gravestone bearing the name "Col. Ichabod B. Crane."

That's when Grant learned what those who *really* paid attention in school know: that Crane was a real New Yorker. Irving met Crane when both men served in the War of 1812 and so liked the colonel's name that he later appropriated it. Not surprisingly, Crane resented having his name given to a pusillanimous rustic and detested Irving for it.

When Grant discovered the grave—behind the former Asbury Methodist Church at 2100 Richmond Avenue—its four-foot obelisk was on the ground, broken in two. The Staten Island Historical Society agreed to "baby-sit" for it at Richmondtown Restoration, but, says registrar Martin Williams, "we can't afford to repair and maintain it."

Grant is also worried about another Crane legacy—his house, which stands, but just barely, on Victory Boulevard, between Roma Furniture and Arthur Kill Septics, about a mile from the church. While the stone needs perhaps $800 to $1,000 in repairs, the house needs much more.

What remains of Crane's grave marker.

Until some interested locals form a group to preserve this legend of Staten Island, resident *in perpetuum* in a small plot of American literature, his home lies derelict and his monument rests in a basement at Richmondtown. And his remains? Well, according to *The Legend of Sleepy Hollow,* "The old country wives . . . , who are the best judges of these matters, maintain to this day, that Ichabod was spirited away by supernatural means; and it is a favourite story often told about the neighbourhood round the winter evening fire." SAM STAGGS

NIGHT CRAWLER

THE UNINVITED

IT'S A TIP SHEET OF PARTIES and events, published (hopefully) as a subscription newsletter, and I suppose it had to happen. *Hot List*—an almost daily mimeographed page that one can spot being circulated at art openings—last Monday and Tuesday offered eager (if not necessarily invited) partygoers quite a free smorgasbord, from a party honoring Lawrence Durrell at the Gotham Book Mart to an invitational opening at the Nakhamkin gallery, from an auction of art, furniture, and rugs at Sotheby's to an opportunity to "meet Karl Lagerfeld—designer" on the main floor of Macy's.

The newsletter's progenitor is a ponytailed man of "more than 26," Aristedes DuVal. It all began a couple of years ago, DuVal explains, when he met Kathleen Vach, whom he describes as being "interested in theater and art, and an incredible typist."

Both were determined partygoers, even for Manhattanites, but DuVal felt constantly frustrated by the problem of finding out where the parties actually *were.* "What do you get from the papers?" he asks. "Nothing. But then we saw people everywhere carrying handwritten lists. We felt that the media had been overlooking the obvious."

The first issue of the *Hot List*—a mere 25 mimeographed copies—was dated February 4. By issue 55, the pressrun had soared to 400. The marked price is 25 cents—though many copies are handed out free "for promotional reasons."

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GARY HALLGREN

There are 50 subscribers who pay $10 a month to receive "four major mailings a month and unlimited telephone calls [772-7342] in the early afternoon," says DuVal. "We sometimes throw in free club passes."

And how are the hosts to, say, the invitational art openings reacting to the whole thing? Despite some grumbling, DuVal contends, "they hardly ever give me any trouble." Even when he hands out his leaflets at a gallery opening? "I just say I'm sorry and stand outside.

"What kind of opening is it," DuVal asks, "if nobody shows? Art *should* be celebrated."

But does he think his subscribers are likely bidders at the Sotheby's auction of art, furniture, and rugs?

Aristedes DuVal smiles brilliantly and asks, "Why not?" A. H-G.

Photograph by Robin Bowman. Illustration by Gary Hallgren.

STREET SEEN

FISH STORY

Though the Rosedale Fish Market, on Lexington Avenue near 78th Street, is serious about its business, established 1906, there are things other than fish on its owner's mind. A sign next to the door austerely notes BARTHOLOMEO [*sic*] VANZETTI: A FISHMONGER REMEMBERS.

BARTHOLOMEO
VANZETTI
a fishmonger
remembers

Neuman's memorial.

The sign-poster, Robert Neuman, is neither an anarchist nor an Italian, but a partisan of hopeless causes. From his boyhood days at P.S. 6 more than 50 years ago, he has considered Sacco and Vanzetti, along with Alfred Dreyfus, his great heroes.

"I always felt those guys got a raw deal," he says. Every August 23, the date of the Sacco and Vanzetti execution, he puts the sign in the window, because "somebody's got to remember."

Neuman rejected the idea of asking the local shoemaker to put up a mate to his sign, but there is another reminder of the famous case a few doors down: On the corner of 77th, neighborhood yuppies enjoy pastries and espresso at the Sacco Caffé.

Rhoda Koenig

AMENITIES

Hack to the Future

When my taxi receipt last week said my trip had been taken next October 13, I knew the Taxi & Limousine Commission might have another little problem. It seems that many of those $500-to-$600 receipt meters that cabbies had to install in late 1984 are going haywire.

Some of the receipts are too faint to read. Some are months out of date, and others, like mine, seem to be recording Future Travel (try getting reimbursed by your company six months in advance). Why?

Most of the meters are powered by the car's battery, but need a smaller, portable battery to maintain the computerized calendar and clock when the meter is out of the cab. As that battery weakens, the computer fades.

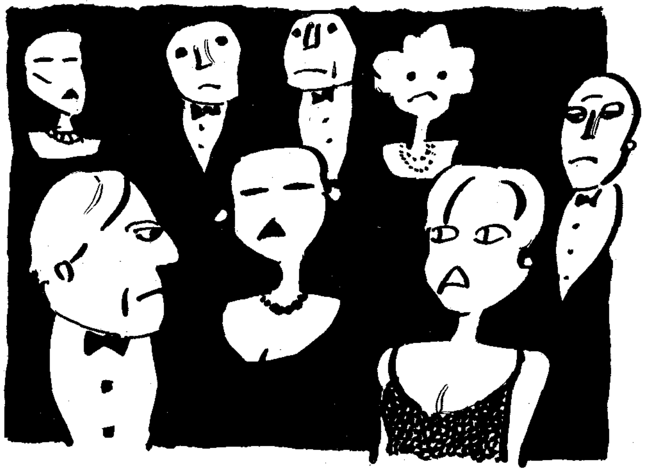
Future Travel is caused by battery malfunctions that "make the machines spew out numbers at random," says Tony Martinas of Argo, Inc., a meter-maker. Many problems, says Martinas, stem from drivers' "ripping off the ticker tape the wrong way." And the TLC's Ellen Weiman adds, "A flick of a mechanic's screwdriver can really scramble it."

Then, says Herb Schwartz of MetroMeter, there are the meters "that have been run over or drenched in coffee."

Is that all? Not quite. A number of the firms that made the meters (and might be able to repair or replace faulty machines) have already gone out of business.

Peggy Tyre

PEN & PENCIL



"Somehow I thought hedonism would be a bit more fun."

Anthony Haden-Guest

Joan Rivers Fails English

LONDON LETTER

Joan Rivers's debut as a "chat show" host in England has just closed, after a six-week series, to unanimous critical excoriation. "*Joan Rivers: Can We Talk?* would be better named 'Can We Listen?' " commented the *Sun*, adding that her guests needed "a crowbar to get a word in edgeways."

Other critics were less generous. "The BBC experiment with Joan Rivers has not been a pretty sight," says the *Daily Mail*, complaining of her "conspicuous lack of any natural command."

On past occasions, British audiences have warmed to Rivers's comedy routines, but in this series they have been dismayed at the way her acidity turned to sycophancy when she was face-to-face with her guests. "Isn't he looking wonderful?" was the most sparkling thing she managed to say about Barry Manilow on the first show.

"Stripped of her comic routine, Miss Rivers, like a lot of American performers, consists largely of a string of empty, extravagant cries of 'Fabulous,' 'Terrific,' and 'Wonderful,' " commented the *Daily Express*, while Germaine Greer, on a television-review program, cryptically compared the sight of Rivers's interviewing her guests with "spiders copulating."

Many people here have found it hard to forgive Rivers for employing Peter Cook, one of England's funniest comedians, as little more than a straight man for her own jokes. "I don't really know what I was doing there," Cook now admits. "I've never been involved in a show which annoyed so many or attracted so much adverse publicity. It was probably a triumph of commerce over common sense. We recorded six shows in seven days—a pick-up-the-money-and-run sort of thing."

But Rivers earned one accolade. She was portrayed on the satirical puppet show *Spitting Image* ["Fast Track," October 21, 1985]. The accolade is, alas, double-edged: She was shown as a skeleton.

Craig Brown

Photograph by Erica Lansner.

RUTH RECOMMENDS

BY RUTH GILBERT

"Puppetry of China," an exhibition of more than 50 Chinese rod, string, and hand puppets, is on view at China House Gallery, 125 East 65th Street, through June 2. It's a delightful, classical art.

'EMERALD CITY'

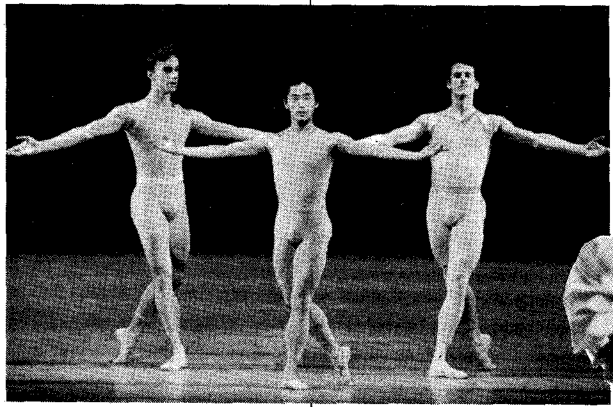
Christine Estabrook (left) and Marcia Cross appear in Donald Marcus's comedy about a family get-together on a very special occasion. It's previewing now and opens April 23 at the Colonnades.

FILMS FROM SPAIN

The Second Festival of Films From Spain is at the Guild 50th Street through May 1. Pictured is Mercedes Sampietro in Extramuros, *a tale of sexual repression, jealousy, and hatred in the early 1600s.*

NEW YORK CITY BALLET

Our city's own ballet is back at the State Theater April 22 through June 22 (not half long enough). Below are Peter Boal, Ben Horiuchi, and Michael Byars (left to right) in Peter Martins's Eight More.



MORNINGSIDE DANCE FESTIVAL

Columbia University features four different companies through April 27 at its Horace Mann Theatre. Andrea Del Conte (right) of the American Spanish Dance Theatre performs April 26 and 27 at 8 p.m.

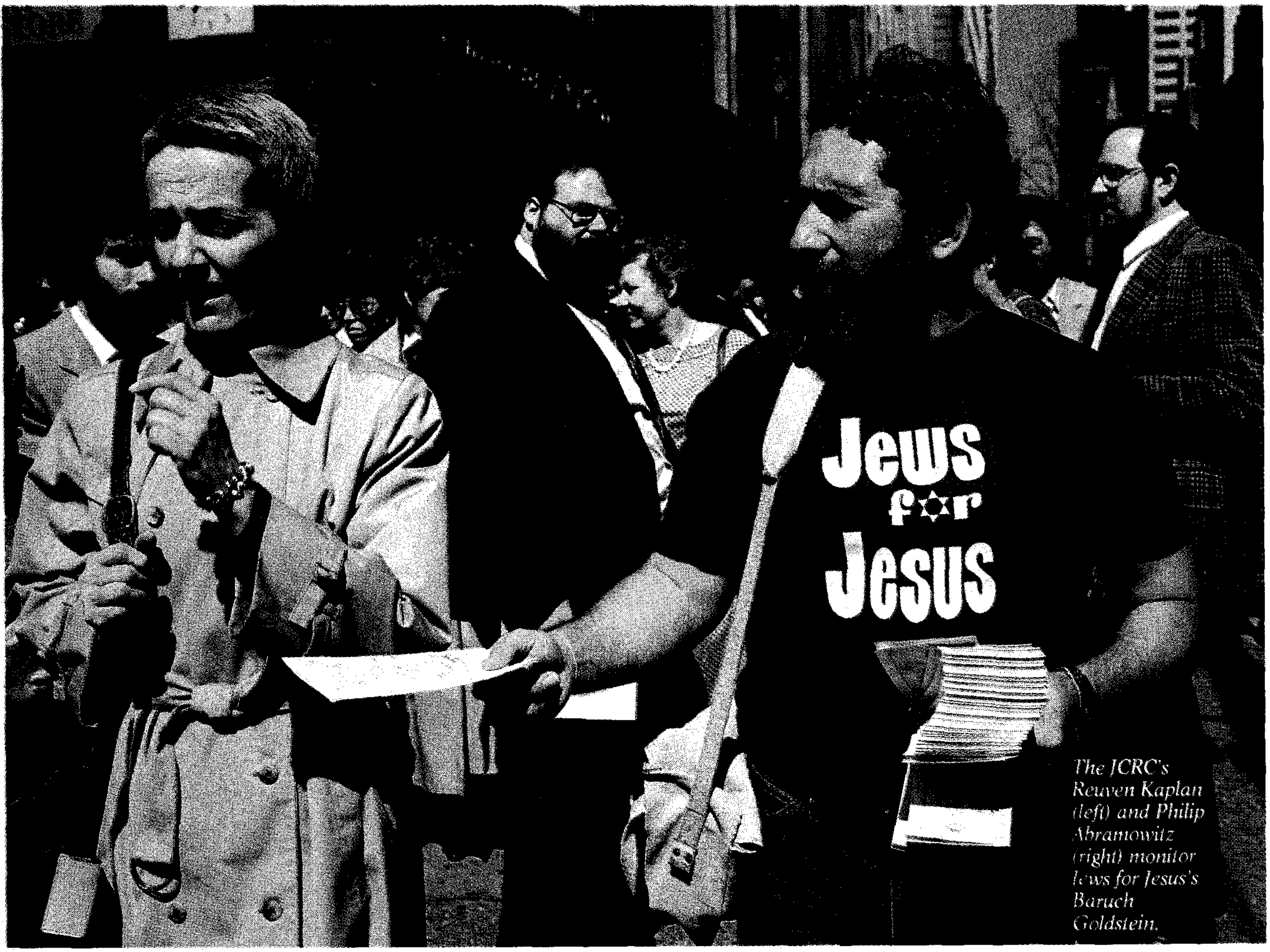
FOR STARR GAZERS

Above is Kay Starr, who became a pop legend in the late '40s and '50s with such hits as "Side by Side," "Wheel of Fortune," and other goodies. She's at Freddy's Supper Club through May 4, and she's still a winner.

Photographs: top left, Martha Swope Associates/Carol Rosegg; top right, Linda Schwartz; center, Steven Caras; bottom right, Bill Del Conte.

Inside JEWS FOR JESUS

BY JAN HOFFMAN



The JCRC's Reuven Kaplan (left) and Philip Abramowitz (right) monitor Jews for Jesus's Baruch Goldstein.

PHOTOGRAPHED BY ALON REININGER

LIKE MANY SYNAGOGUES, KEHILAT Y’SHUA FOLLOWS its Friday-night service with an *Oneg Shabbat,* a joyous celebration of the Sabbath in the Jewish oral tradition: lots of food, lots of talk. Baruch Goldstein says *Kiddush,* blessing the wine and the challah, and then fends off the ravenous for a moment, asking them to sing “Happy Birthday” to Eva Schwartz. Blushing, the Hungarian-born Holocaust survivor steps forward, a peppy little Jewish lady with fingernails polished cantaloupe-orange. While nearly 60 people sing her their best wishes, she becomes flustered but is deeply pleased, ducking behind Goldstein and then peeking. “I look young, but I’m not, so don’t ask my age,” she protests coyly. “Just say I’m five years old—I was born again five years ago.”

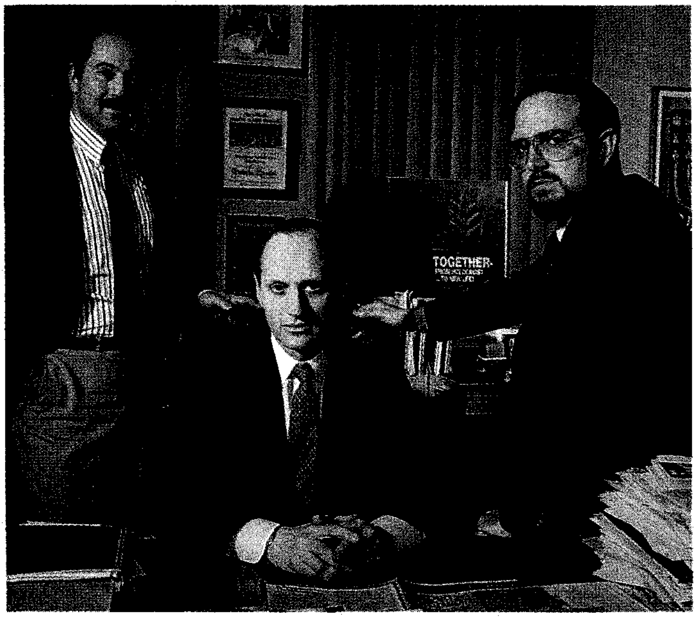
A few years ago, when Eva Schwartz told her two sisters in Brooklyn, “You’d better repent or you’re going to hell,” they became very angry. “We think *you’re* going to hell because you’ve turned your back on your Jewishness,” they told her. But Schwartz shrugged it off. “I love the Jewish people, but they should open their eyes,” she says. “I’m not a goy, I’m a completed Jew. Jews for Jesus helped me see that by accepting Jesus, I’m more Jewish than ever before.”

Eva Schwartz may be thrilled with the new promise of heaven, but there are some things she may not know about the group that has convinced her she’s a better Jew. From its ads, you’d think it was a huge organization of ex-yeshiva students, but Jews for Jesus, Inc., is a tightly knit group of 104 missionaries. Led by a former Jew who is now an ordained Baptist minister, it tries to make converts to evangelical Christianity. The group’s name is a bit of a tease; only about half the staff is ethnically Jewish (and Jews feel that anyone who believes in Christ is not practicing Judaism). Though it targets Jews, many of its converts are born-again Gentiles who, as a black woman member of Kehilat Y’shua puts it, “just *love* the Jewish people.” The group is evasive about hard numbers, but sources say it converts about 500 Jews a year (25,000 Jews subscribe to its newsletter) and places them with either evangelical or Hebrew Christian churches. The number of “messianic Jews” in America is now about 50,000, a growing population that worries some Jewish organizations.

Jews for Jesus is the most visible of nearly 100 missionary groups committed to “Jewish evangelism.” The groups are supported almost entirely by churches and individual Christians (in 1985, Jews for Jesus claimed an income of $6.5 million, almost all of it from evangelical sources). Fundamentalist Christians have always considered Jews blind for not accepting Jesus as the Messiah—after all, Christ was a Jew. In the last few years, however, the more extreme churches have preached that intransigent Jews are delaying the Second Coming. According to the “endtimes” prophecy in the Book of Revelation, 144,000 “sons of Israel” will finally recognize Jesus as the Messiah. With only fourteen years to go until 2000 A.D., missionary groups that focus on Jews are playing an increasingly important role in the evangelical community. The founder of Jews for Jesus, Moishe (once Martin) Rosen, sits on the boards of national and international evangelical organizations, where he is consulted as an inside expert on Jewish evangelism.

Instead of calling themselves Christians, however, the missionaries say they are practicing a more evolved kind of Judaism—and that’s what enrages Jews most. There have been acts of vandalism against congregations of converts, and a Baltimore-based outfit called Jews for Judaism has sprung up to de-program the new converts. Locally, the Jewish Community Relations Council of Greater New York is defending itself against a suit brought by Jews for Jesus, which claims the JCRC tried to prevent it from practicing its religion. Jews for Jesus thrives on publicity, so it doesn’t worry when Jews fight back. “Whether this article is positive or negative, it’s good for us,” says Baruch (once Bruce) Goldstein, the New York–branch leader and an ordained Baptist minister.

NOON, 42ND AND FIFTH: IT’S ONE OF THOSE BRILliantly sunny spring days, and like everybody else with an urgent message, five Jews for Jesus are handing out leaflets. They wear T-shirts, they’re young, and they’re friendly. A few spoilsports make faces at the proselytizers, rip up their pamphlets, or even spit. A few others, the curious and the spiritually confused, will stop and inquire. But most New Yorkers, on a tight lunch-hour schedule, give them a polite, empty smile, accept a pamphlet, and keep moving.



Markowitz, Malcolm Hoenlein, and Abramowitz.

Hebrew Christians have “a great deal of unexpressed rage, usually directed toward the family,” says Arnold Markowitz.

After about an hour, the Jews for Jesus return to their base: a seven-story brownstone at 109 East 31st Street (off Park Avenue), for which the national organization paid $1.6 million in cash in 1984. “It’s too small for us,” complains Goldstein. They gather in the first-floor conference room for their regular debriefing session. “Okay, how many did you give out?” asks Goldstein, adding that he “did 450.” The others have distributed only 400 each: 2,050 leaflets, an embarrassingly slow day. “Any good contacts, names and addresses?” he asks.

“One GB [Gentile Believer]!”

“One UG [Unsaved Gentile]!”

“One JB [Jewish Believer]!”

“One UJ [Unsaved Jew]!”

“I had delightful conversations with so many Jewish people, old ones especially. They all wanted to tell me their stories!” says Bob Mendelsohn, a 34-year-old Jew from Kansas City.

Goldstein bows his head and leads the group in prayer. “Father, we thank you for the many opportunities you give us to spread goodwill and your Word.”

“Amen,” echo the others, eyes closed, fists clenched.

The members of Jews for Jesus are the most skillful and aggressive proselytizers in the Hebrew Christian movement. They’ve recorded nine albums of hymns, published numerous tracts and books, produced a promotional film called *Still Not Ashamed,* and regularly send music and theater troupes across the country and abroad. In 1986, the organization’s traveling missionaries will give nearly 3,000 fund-raising presenta-

JEWS FOR JESUS MISSIONARIES CAREFULLY SALT THEIR COMMENTS WITH "MESHUGGENER," "*OY VAY*," AND "GOYIM."

tions and sermons to American churches and fellowships.

Last year, they handed out 5.5 million pamphlets, 2 million in New York City alone. Their sense of timing is excellent: They distributed leaflets in the garment district when buyers were in town shopping the fall lines, and they're planning an extra push this summer to coincide with the Statue of Liberty celebration. The cartoonish broadsheets invite the reader in with hooks such as "You and Your Deductions," "Just Get a Good Lawyer," and "Can You Find 36 Michael Jackson Song Titles in This Pamphlet?" The publicity uses "*Y'shua*" ("Savior") rather than "Christ," "tree" instead of "cross," and "*mikva*" instead of "baptism"; describes people as either "believers" or "unbelievers"; and generally avoids Christian iconography that a potential convert might find troubling. Jews for Jesus enjoys capitalizing on double takes: Gentile staff members go jogging in GOYIM FOR JESUS T-shirts.

The Jews for Jesus advertising campaign is an effective tool—it's how most people have become aware of the group over the past few years. In 1985, it spent $500,000 on national and regional print and radio advertisements, including full-page ads in *Chicago, Philadelphia Magazine, New York, Better Homes & Gardens, Psychology Today,* the New York *Times, People,* and *Mother Jones.* The ads are canny about Jewish concerns—especially about family relationships, assimilation, and the perception of Christians as Other.

Jews for Jesus's "front line" missionaries, handpicked and trained, are generally attractive, articulate, and Jewish. They look deeply into your eyes, smile sweetly, and use your first name repeatedly. Quite conscious of the image they want to promote, they emphasize how normal they are, how well educated, how "typically Jewish" their backgrounds are; when pressed, they mention as an afterthought family and personal problems. It's hurtful when their parents reject them, they say, but *they* can understand their parents' point of view and so are patient with them. They carefully salt their comments with "meshuggener," "*oy vay,*" and "goyim." The missionaries are genial and quite confident, because they walk with *Y'shua:* Just the other day, explains Bette Lehrer, a blunt, efficient 28-year-old social-studies teacher from Australia, she couldn't find her keys, so she prayed very hard and the word "garbage" came into her mind. Well, sure enough, she looked through several bags of garbage and behold! There they were! Praise the Lord!

Worship at Kehilat Y'shua, a messianic-Jewish congregation.

"Jews for Jesus helped me see that by accepting Jesus, I'm more Jewish than ever before," says Eva Schwartz. "I'm not a goy; I'm a completed Jew."

During missionary training, says Larry Levey—who was raised a Conservative Jew in the suburbs and who journeyed through analysis, meditation, the Jewish Defense League, and est before joining, and eventually leaving, Jews for Jesus—"we were told to first find something in common with a person. Then we were to utilize Jewish symbolism to relate to them and that part of them that still wanted to be Jewish. We were to locate a person's weakness or need and explain that all their problems could be overcome by accepting the Messiah."

"LARRY LEVEY WAS NEVER A TRUE BELIEVER," says Goldstein, a brash, stocky man who is at turns self-deprecating ("I'm the dummy around here") and self-aggrandizing ("*I* make the jokes. *You* laugh"). Bruce Goldstein of the Bronx is the oldest son of a Conservative Jewish couple who owned a luncheonette on Westchester Avenue. His parents dosed him with a stringent work ethic and Hebrew school, and managed to get him bar-mitzvahed, but Bruce just wanted to have fun. "Among Jews, you were a bum unless you went to school—so I became a bum," says Goldstein, who still enjoys thinking of himself as a bad boy. He spent most of a semester at West Texas State University before dropping out.

It was 1968, and he'd willfully abandoned his student draft deferment. He arrived in Vietnam on Valentine's Day and was sent home on a stretcher six weeks later. "I came back with better war stories than my father did," he says. Goldstein had

A Jews for Jesus staffer with Silverman.

shrapnel wounds and lost a forefinger and part of a thumb. He began sampling heroin in a military hospital.

Over the next few years, Goldstein, his younger brother, Ephraim (once Fred), and two buddies—all of them now members of Jews for Jesus—celebrated the hippie good life on a Sausalito houseboat. Goldstein keeps a snapshot to remember those days, along with a vintage Jews for Jesus comic book, in his tallis (prayer shawl) bag. Then Fred "found Jesus" while picking strawberries in Oregon. To humor his brother and talk him back to Jewish sanity, Bruce started reading the Bible. Then he experienced what he calls a "small, personal miracle" and became convinced that Jesus was the Messiah. When his buddies caught him burning his drugs, they realized he was serious. The four met with Moishe Rosen, who was in San Francisco proselytizing on behalf of one of the oldest Hebrew Christian ministries, the American Board of Missions to the Jews. Within a year, Bruce Goldstein took the Hebrew name Baruch, married Rosen's secretary, and enrolled in Bible college. By 1973, Rosen had left the American Board of Missions, and his group had incorporated with the tag given it by a college newspaper: Jews for Jesus.

Better-educated, more observant Jews looked down on him, says Abe Silverman, but Jews for Jesus "welcomed me like a long-lost brother."

After taking eight years to finish a four-year Bible-study course, Goldstein was ordained as a Baptist minister in 1980. He's a rather unorthodox pastor. Once, a young man told him he wanted to be "persecuted for his faith," and Goldstein decided to dissuade him. "I hit him," says Goldstein. "Hard." Goldstein has presided at *brises* (Jewish circumcision rites), weddings with a *chuppa,* and funerals at Jewish cemeteries. Although he prefers not to be addressed by his formal title, he does introduce himself as Reverend Baruch Goldstein to get into hospitals and convalescent homes—and to qualify for free clerical passes to Yankee and Shea stadiums.

ONE AFTERNOON, AS HE SETS OUT TO MAKE SOME PASTORAL calls, Goldstein says, "These hospital visits are unpleasant tasks, but they have to be done." Jews for Jesus places a lot of emphasis on one-to-one missionizing, lavishing attention on even the most casual inquirers; it sends hundreds of handwritten postcards each week thanking donors—whose history of donations, church affiliation, and type of missionary contact are updated in a computer.

At Metropolitan Hospital, Goldstein talks and prays with a young Jewish artist. She has just been admitted to the hospital after a psychotic episode. Then he heads to a nursing home in the Bronx and visits with a Jewish resident who, hovering on senility, doesn't realize who or what Goldstein is. "Write to your daughter and tell her I was here," Goldstein urges him. The daughter, a Jew for Jesus who lives in Chicago, doesn't really keep up with her father, and she feels guilty about it. Goldstein says that the visit was more for her than for the father.

His final stop of the day is a low-income housing project in Pelham Bay, where Abe Silverman, a retired liquor-store manager, is housebound with a broken ankle. "Abe! I'm disgusted with you that you didn't call us when you were in the hospital," Goldstein clucks. Works by Golda Meir and Leo Rosten fill Silverman's bookcase; on his coffee table lie *Basic Catechism* and a JESUS MADE ME KOSHER button.

"I was brought up in the Depression. Hebrew school was 25 cents a week and I couldn't afford to go," Silverman says. Self-conscious about his ignorance, he stayed away from synagogues, feeling that better-educated, more observant Jews looked down on him. He dropped by Jews for Jesus around the time his wife died, four years ago. "They said, 'Hey, meathead, come out of the gutter,' and welcomed me like a long-lost brother. I felt more at home with them than I ever had in a *shul.*"

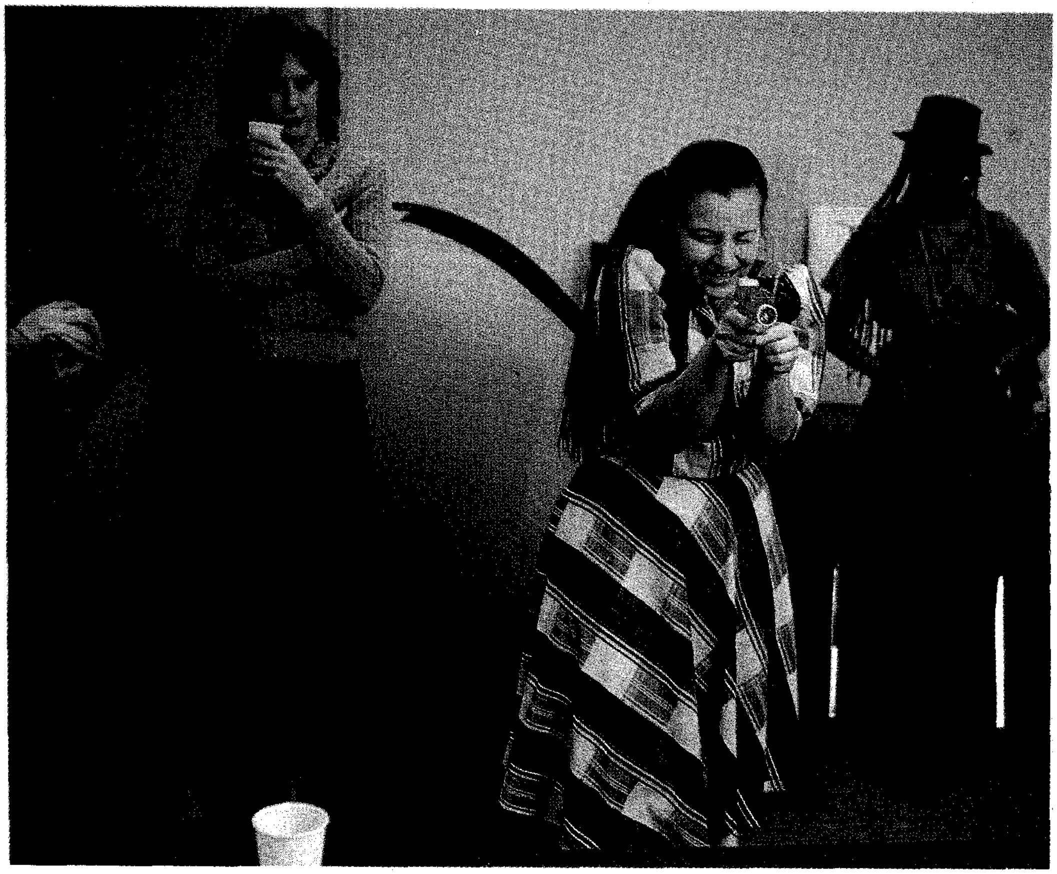
On his way out, Goldstein speaks of his newest missionary goals. "I've wanted to reach out to people with AIDS," he says. "They're the most rejected by their families, their lovers have left them, and I've seen a lot of Jewish victims. They realize they're dying, and they're looking for hope."

Jews for Jesus is also interested in Israelis. "Most Israelis are agnostic anyway, so they've been very open to us," says Goldstein. The group's Liberated Wailing Wall choir has made several trips to Israel, with almost no incident. Once, though, the Jews for Jesus were surrounded by some angry, shouting people. "They were New York Jews," says Goldstein, laughing.

WHY DO JEWS RESPOND TO THE PROSELYTIZING of Jews for Jesus? A Hebrew Christian missionary confidently explained to Malcolm Hoenlein, executive director of the JCRC, that the success of the movement could be attributed to the poor education Jews get about their own religion, the breakdown in the Jewish family, and the ability of Jewish missionaries to speak to "Jewish sensitivities."

Arnold Markowitz, a psychotherapist who directs the Cult Hot Line and Clinic for the Jewish Board of Family and Children's Services, describes the Hebrew Christians he's counseled as having "a great deal of underlying, unexpressed rage, usually directed toward the family. They're usually having difficulties in their lives, and they've decided that the answer will

One local congregation has singles, interfaith couples, people who couldn't find happiness. They tested Jesus, he answered their prayers, and they want to spread the Word.



Purim revelers at "Murray's Place."

come through a spiritual or a religious experience. And they are proselytized by a group that is definite about having answers, and which has no room for ambivalence."

Jews for Jesus seeks out, and is sought by, the isolated and vulnerable—especially elderly Jews, Jewish prisoners, the blind, the deaf, the mentally unstable. A few weeks back, the turnout for "Murray's Place"—the monthly Saturday-night coffeehouse held at the Jews for Jesus brownstone—consisted mainly of single people, many of them visibly disturbed: an acutely thin young man who was hyperactive and had a volatile temper; a young woman who plopped herself down in the middle of a group, clapped her hands over her ears, and stared fixedly at an open math textbook, never turning a page. It was the Jewish festival of Purim, and Jews for Jesus staffers read aloud from a children's picture book. They held a contest to guess the number of Gummy Bears in a jar: "One of you is a winner tonight!" "We're all winners tonight!" someone called back. The prize was a flannel bird in a plastic cage.

Jews for Jesus also attracts interfaith couples and working- and middle-class people, often in their late twenties and thirties, who feel something's missing from their lives. Kehilat Y'shua's congregation—which on a given Friday night is roughly three quarters Jewish—includes bookkeepers, salesmen, a contractor, computer programmers, a third-year medical student, actresses, and musicians. They give their testimony far less smoothly than do the missionaries, using rote born-again phrases: They were "troubled," "depressed," they "couldn't find happiness," and "they'd tried everything"—sometimes drugs or changing jobs, lovers, apartments. There were occasional breakdowns.

Whether they were raised in strict Jewish homes or secular ones, they never really got much out of the religion. ("I had nothing to do with Jews for the last twenty years—I thought synagogues were hypocrisy," said Steve Hymowitz, an elder in the congregation.) But then, say most converts, they met a caring friend who was a believer, or they picked up the Bible on their own, or they read a Jews for Jesus pamphlet. And they prayed to Jesus, tested him, and he answered their prayers. It was a miracle. Now they are filled with peace, and they share the burden of spreading the Word to other Jews, who are so blinded by their own rituals that they cannot see the Truth before them.

"Many American Jewish kids grow up with negative impressions of being Jewish," says Markowitz. "They're taught about the historical threats to Jewish life, but the advantages of being Jewish seem lost. Youngsters are left with a funny set of ideas with respect to their Jewishness and the outside world." The fantasy of becoming a Gentile involves not only getting the imagined perks of the "outside world" but also escaping the dangers that seem inextricably linked to being born Jewish.

Jewish institutions themselves turn off some unaffiliated Jews. Almost all the Hebrew Christians whom Markowitz has counseled tell a similar story: Before they'd made a final decision to accept Jesus, they went to a synagogue service to give Judaism one last chance. "They'd go in and no one would shake their hand, and they found the people cold," he says.

"Most Jews are uncomfortable talking about spirituality," says Esther Jungreis, widely known as "the Jewish Billy Graham" because of her grand-scale proselytizing to wayward Jews. She holds arena meetings, teaches a Bible class that is broadcast nationally on cable, and writes a column for the *Jewish Press*. Jungreis tells how a young Wall Street professional, on the verge of joining Jews for Jesus, approached a rabbi first. The woman told the rabbi she was looking for God. The rabbi suggested she speak to a psychiatrist.

MANY JEWS ARE ALARMED AT THE GROWING NUMber of messianic Jews, and they have begun to fight back. In 1984, Larry Levey incorporated Jews for Judaism, "a counter-missionary resource center," with offices in Baltimore, Los Angeles, and Harrisburg, Pennsylvania. And the JCRC, representing 50 Jewish agencies, has a Task Force on Missionaries and Cults, directed by Dr. Philip Abramowitz, which zealously tracks and tries to respond to activities of groups like Jews for Jesus. It gives programs in New York–area synagogues, high-school and college campuses, camps, and community organizations. In 1981, the JCRC organized the In-

“IT’S INAPPROPRIATE TO CALL THEM JEWS,” SAYS ONE PRIEST. “IF THEY’VE BEEN BAPTIZED, THEY’RE CHRISTIANS.”

terfaith Coalition of Concern About Cults, whose members include mainstream churches.

But the JCRC’s fight against Jews for Jesus has on at least one occasion got it into trouble. On February 25, 1985, it sent a letter to Long Island rabbis urging them to ask local churches and catering establishments not to rent space to Jews for Jesus, which was seeking a hall for a Passover seder. On July 23, 1985, Jews for Jesus filed suit against the JCRC for attempting to deprive members of their civil right to practice their creed. The group asked for $100, lawyers’ fees, and court costs. Both sides are now taking depositions.

The old joke about the Jewish telegram—“Start worrying, reasons to follow”—has a measure of truth. Do groups like Jews for Jesus really present a serious challenge to Judaism? Irving Greenberg, an Orthodox rabbi who is president of the National Jewish Center for Learning and Leadership, points out that with 5.8 million Jews in America, “you have to admit their Jew-per-dollar yield is poor.” But, he adds, as a caution, “the qualitative shock is very high for the secular, liberal Jew who has a kid who’s not only going all-out spiritual, but with Christian fundamentalists—a group that has traditionally been anti-Semitic.”

“Oh no, that’s not true!” counters a young Jewish member of Kehilat Y’shua. “In the Jewish community, we were raised to believe there was just Us and Them. There were terrible things done to the Jews in the name of Christ, but, you see, those people weren’t really Christian.”

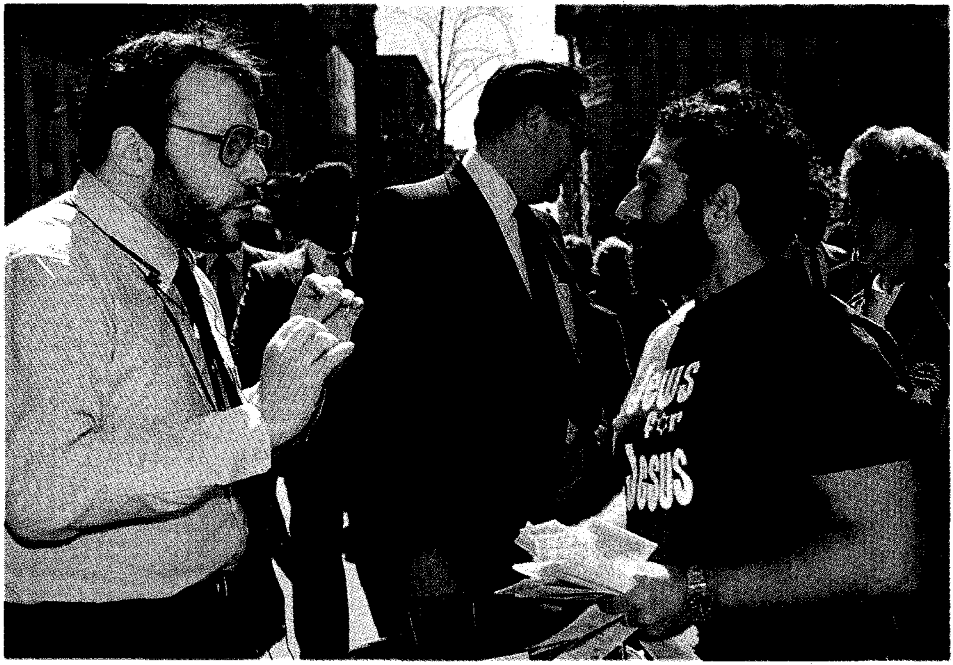
In recent years, anti-missionary tactics have become more overtly confrontational. At Easter this year, two churches that sponsored “Jewish fellowships” —the Englewood Assembly of God Church and the Maranatha Church of the Nazarene in Paramus—were spray-painted with slogans such as “Death to missionaries!” Jews for Judaism, which also has an active speakers’ bureau, sends personal letters every two weeks to about 300 Hebrew Christians. In New York, the JCRC recruits volunteers: During the lunch hour a few weeks ago, when five staffers from Jews for Jesus arrived at 42nd Street and Fifth Avenue and began handing out leaflets, Rabbi Reuven Kaplan was standing at the corner waiting for them. He phoned the JCRC offices, and Phil Abramowitz and two assistants ran over with packs of leaflets. Three members of JCRC surrounded Goldstein and mimed his every move. Each time he’d hand out a leaflet to a passerby, they’d immediately hand one to the same person; theirs read, “This Is *Not* Jewish Literature.”

The JCRC has set up one-to-one pastoral and psychological counseling programs for concerned families and friends, as well as for Hebrew Christians who are returning to Judaism. Their on-call rabbi is Yehudah Fine, 38, a trained family therapist who met his wife, Elliesheva, when her parents contacted him after she joined Guru Maharaj Ji’s Divine Light Mission. Together with the Jewish Board of Family and Children’s Services, the JCRC put together the Cult Hot Line and Clinic. Since its inception, in late 1980, it has handled more than 800 cases, about a third of which have to do with Hebrew Christian activity.

IN 1894, LEOPOLD COHN, A HUNGARIAN-BORN RABBI WHO became a Baptist minister, founded the American Board of Missions to the Jews (ABMJ), one of the oldest sustained Jewish evangelical ministries in this country. The ABMJ had some success among immigrants during World War I and the Depression, but it flourished during the late sixties (Moishe Rosen was an ABMJ missionary in San Francisco). Now based in Orangeburg, New York, the ABMJ, like Jews for Jesus, has a staff of about 100, but its style is more reserved, and it has made a stronger push abroad.

The denominations that support these missionaries (and sponsor their own) include conservative Lutheran, Episcopalian, and Presbyterian branches, as well as traditional evangelicals such as the Baptists, and particularly the Assemblies of God, which has started 47 “Jewish fellowships.” Most of the estimated 50,000 converts prefer to blend in by joining churches; perhaps only 5,000 worship in messianic-Jewish congregations. Though historically eager to swell their own numbers, some evangelicals, with an eye toward the scriptural connections between the Jews and Jesus, prefer that the converts declare themselves Jewish *and* for Jesus (“messianic Jews” tend to be more Jewish-identified in their worship; “Hebrew Christians” lean more toward church services).

Some evangelicals have even constructed an argument that *all* true believers in Christ are inherently Jewish—which begins to explain the ranks of exuberant Gentile Judeophiles who show up at Hebrew Christian congregations. The “Christ in the



Goldstein proselytizes.

“I’ve wanted to reach out to people with AIDS,” says Goldstein. “They’re the most rejected by their families, and they’re looking for hope.”

FOR THE GROUP, PASSOVER ANTICIPATES THE LAST SUPPER AND CELEBRATES REDEMPTION, NOT LIBERATION.

Passover" demonstration, a Jews for Jesus fund-raiser quite popular on the church circuit, describes the seder almost entirely in Christological language: The holiday anticipates the Last Supper and celebrates "redemption" rather than "liberation"; the three matzos symbolize the Trinity; the lamb bone represents Jesus, and the wine, his blood.

But in mainstream theological language, are these converts Jewish or Christian? This question is central to the suit between the JCRC and Jews for Jesus: While Jews for Jesus argues that the JCRC was impinging on its freedom of religion, the JCRC responds that the point is not religion but deception—a group can practice Christianity, but it can't also claim to practice Judaism.

"My Jewishness has the quality of ethnicity, but I don't practice Judaism," says Moishe Rosen. " 'Judaism' is a catchall term for what any rabbi cares to teach. You have biblical literalists who spit to ward off demons versus those with the rationalism of the Unitarians.

Friday night at Kehilat Y'shua.

A woman in the congregation came up and kindled the Sabbath candles. Jews usually light two; she lit three, for the Trinity.

"I never made the decision that I wanted to leave the Jewish community. We want to stay in and dissent—and we've been ostracized. We wouldn't separate the two religions. We want a climate where all ideas can be accepted or rejected without previous indoctrination. When you grow up in a Jewish society that emphasizes persecution by Christians, then you'll never honestly consider anything the Christians say."

Rabbi Greenberg agrees that a biological Jew can't forfeit his identity. But the status of Jewish converts has been subject to changing social, psychological, and political readings over the centuries: "There's a higher degree of choice in American society," he says, "and the bottom line is that by choosing to follow Christ, Jews for Jesus has transferred its location to the Christian community."

Reverend James LeBar, a Catholic priest who's on the Interfaith Coalition of Concern About Cults, repudiates Jews for Jesus for distorting Christian and Jewish symbols. "It's inappropriate to call them Jews," he says. "You can't hold on to both. If they've been baptized, then they're Christians."

As part of their "prayer of faith," Jews for Jesus generally get baptized.

A FEW WEEKS AGO, A YOUNG COUPLE SAT DOWN IN the rear of the second-floor chapel of the Jews for Jesus brownstone to sample the Kehilat Y'shua Friday-night service. They wanted to be married with as little family bloodshed as possible: He's Jewish, she's Baptist. Jews for Jesus, they thought, might appease both sides.

As piano-bar music streamed through the room, Renee Abend, a member of the congregation, ushered in a crowd of nearly 100: Perhaps a quarter were Gentiles, the rest were Jews. Baruch Goldstein stepped up. "We're here tonight for one thing only," he said, "to lift up the name of the Messiah!"

"Amen!" shouted the congregation.

As Jewish women have done for centuries, a woman came forward, drew a shawl over her head, and kindled the Sabbath candles. Jews normally light two candles; she lit three, for the Trinity. Most of the service was given over to hymns that even non-observant Jews might recall from childhood. But key phrases had been subtly altered, new ones slipped in. The congregation performed the songs evangelical-style—with tambourines and guitars, clapping and impromptu gestures of rapture. "Hallelujah!" they moaned and called, over and over, eyes closed, first one arm rising skyward, then the other, a roomful of corporal antennae reaching for the incorporeal. Goldstein then led the week's public testimony. "Praise the Lord!" each witness would declare, standing to narrate a miraculous tale of a tumor pronounced benign, a car finally fixed.

At the *Oneg Shabbat* afterward, the young couple hesitated about mingling with the lively crowd. But the congregants greeted them warmly, offering them apple juice, asking their backgrounds, wondering about their impressions of the service.

"I don't know," began the young man, who does engineering research in New Jersey. "I expected more of a Jewish-like ceremony—I mean, there wasn't much Hebrew."

His girlfriend, a physical therapist, was more enthusiastic. "I felt very comfortable with it," she said. "It reminded me exactly of church."

But certainly he could say whether or not he could eventually believe in Christ?

"Not easily, no," he said. And then, "I don't know."

Did they think the service could be a viable alternative, acceptable to both families?

She nodded.

He hedged, admitting that he really didn't know enough about Judaism to make a judgment. ■

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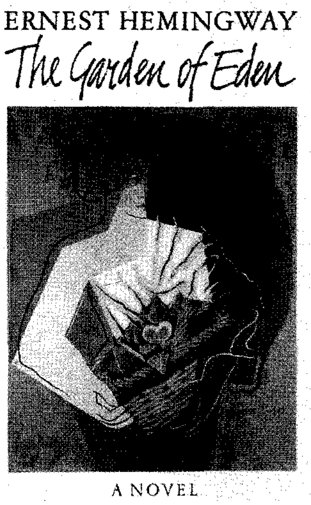
PAPA'S NEW BABY

HOW SCRIBNER'S CRAFTED A HEMINGWAY NOVEL · BY ERIC POOLEY



‘GETTING VERY BIG,” writes Ernest Hemingway from his Cuban estate. The year is 1947, and Hemingway, surrounded by packs of beloved old cats and sycophants, isn't referring to his belly or his ego, but to *The Garden of Eden*—a 1,000-page novel that's nowhere near finished after a full year's work. “I cut the hell out of it periodically,” he claims, but over the next twelve years he edits far less than he adds: Hemingway's last novel grows to 1,500 pages, his instinct for omission fails, he runs out of time, and in the end, 25 years after his death, someone else has to do the cutting for him.

“Here's the big one,” says Tom Jenks, dropping a 1,500-page typescript onto his desk in the Charles Scribner's Sons offices. The year is 1986, and Jenks, surrounded by stacks of beloved new novels and short stories, is also talking about *The Garden of Eden,* which he's just edited down from Hemingway's bloated original to a tight—and highly salable—247-page novel.

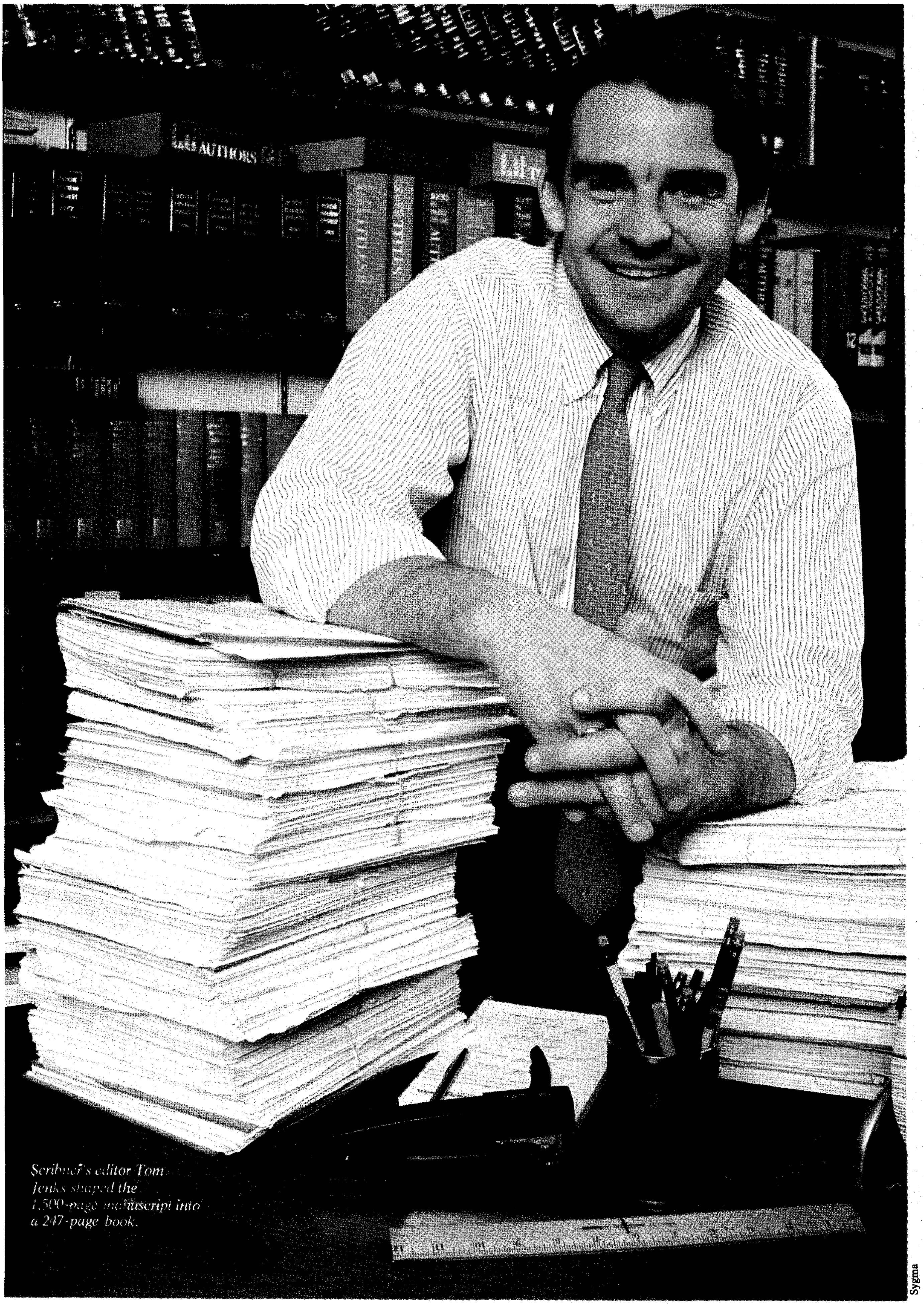
“I did only what I thought Hemingway would have done,” says Jenks, eager to talk but afraid the book will be seen as his rather than Hemingway's. “The book is full of tremendous writing, and a damned good story, and everything in here is his. I cut and rearranged, but I added nothing, rewrote nothing.”

Jenks will do a lot more talking when *The Garden of Eden* is published, next month. He'll make a promotional trip to the Midwest, pitching the product on radio and television and fielding questions from reporters and critics who wonder about the ethics of trotting out still more Hemingway—this is the writer's tenth posthumous book, and some don't believe it's the last. But one thing Jenks won't have to do is manufacture interest. *The Garden of Eden,* only the second posthumous novel (the first, *Islands in the Stream,* was on the New York *Times* best-seller list for 23 weeks in 1970 and 1971), just might be Hemingway's most surprising book of all.

The novel, as Jenks told reporters, presents a “new, sensitive Hemingway,” writing with “tenderness and vulnerability” about “strange and disturbing” sexual gamesmanship, including male-female role reversals and a *ménage à trois.* It also contains a short story—“written” in the course of the book by its protagonist—with a negative view of elephant hunting. (“It may come as a surprise, but Hemingway never shot an elephant,” says Patrick Hemingway, Ernest's second son. “He thought it wrong—he felt that elephants are our equals.”)

In short, the macho man of letters, celebrated hunter and frequent husband, used this late novel “to take on everything people had pinned on him, his work, and his image,” says Jenks. “The book seems so modern—the characters' haircuts, their clothes, their style. It's 1986's obsession with androgyny. Not Michael Jackson, but almost.”

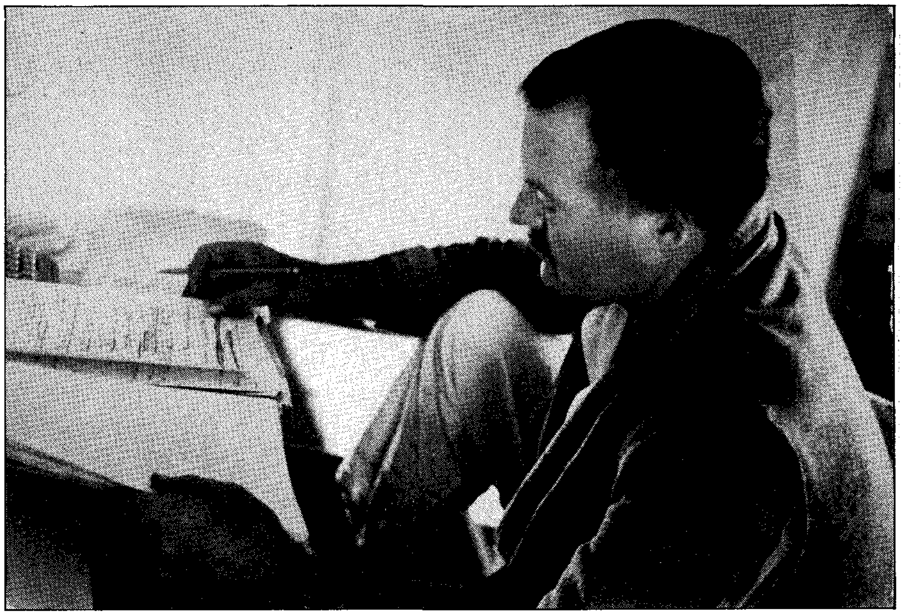
If all this were not intriguing enough, there were rumors that the book had gone so long unpublished because Mary, Hemingway's fourth wife and widow, objected to its sexual revelations. In her memoir, *How It Was,* Mary reports that she and her husband were “androgynous” in bed;



Scribner's editor Tom Jenks shaped the 1,500-page manuscript into a 247-page book.

Sygma

PHOTOGRAPH BY J. P. LAFFONT



WRITING IS REWRITING: *By 1947, Hemingway had 1,000 pages; in 1958, he was still revising.*

in *The Garden of Eden,* there are several nocturnal scenes—anatomically vague but emotionally precise—in which the lovers swap sexual identities. Scribner's denies that Mary, now suffering from a long illness, ever barred publication.

Good Morning America and Cable News Network have already asked Jenks for interviews. Scribner's sold excerpts to *Life, Sports Illustrated,* and the *Times Book Review* (whose excerpt will appear first, on April 27) for a total of nearly $75,000 and free ads worth $400,000 more. The first print run was 100,000 copies. The Book-of-the-Month Club paid six figures for the right to publish the book as a main selection. Foreign-rights reps of two British publishers showed up at Scribner's begging for fiercely guarded galleys.

It's a classic success story in the making: A young fiction editor leaves a glossy magazine to join a once-great publishing house that's fallen on hard times. Though he's never edited a novel before, he takes on a flawed Hemingway manuscript and transforms it into a good read and an even better business proposition.

With so much money at stake, the house protected serial rights by printing few galleys and sending them to reviewers late, with orders not to quote a line before publication. Dismissing the novel, *Kirkus Reviews,* an influential book-trade journal, responded by printing long blank spaces instead of quotations. Jenks's nightmare, of course, is that the *Kirkus* pan will be the first of many; *Publishers Weekly* also scorched the book. But then again, *Islands in the Stream* was roasted by many critics—and it sold more than a million copies anyway.

Best-sellers are seldom seen at Scribner's these days. One of the oldest publishers in the country, Scribner's—the book company that defined American fiction in the days when Maxwell Perkins edited Hemingway, Scott Fitzgerald, and Thomas Wolfe—has lost its

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luster. In recent years, the company has been unable to compete with prestigious houses like Knopf or blockbuster houses like Simon & Schuster. It has survived on its crime novels, its reference books, and its backlist.

"Scribner's has a tremendously distinguished backlist," says Michael Korda of Simon & Schuster. "Now it has to get to the point where that backlist becomes the cream rather than the milk." Acquired by Macmillan in 1984, Scribner's moved into cheaper offices downtown, sold its renowned Fifth Avenue bookstore, and last year hired Random House subsidiary-rights director Mildred Marmur as publisher and president. Marmur brought in Christine Pevitt of the Literary Guild as editor-in-chief, recruited editors—such as Jenks, who came from *Esquire*—and told them to find hot new writers. ("We thought Tom was heading into publishing oblivion," says a friend.) In 1985, Scribner's didn't have a single book on the *Times* fiction-best-seller list, and its only nonfiction best-seller was a bullfighting book called *The Dangerous Summer*. The author of that book, of course, is Ernest Hemingway.

The Hemingway industry, in fact, has never been healthier. (This year, Hemingway even made *W*'s "In" list.) Hemingway scholars, friends, and aficionados continue to turn out an endless stream of books: Four biographies have appeared in the past year, and more dissertations were written on Hemingway in 1985 than on any other writer. Hemingway's own books are together selling 650,000 copies year; he and Fitzgerald remain Scribner's biggest money-makers.

T*he Garden of Eden* READS AT times as if the classic Hemingway man were married to Edie Sedgwick. Set in the 1920s, it's the hedonistic tale of newlyweds Catherine and David Bourne, a 28-year-old writer enjoying early success. The novel opens in the French seaport village of Le Grau-du-Roi, where Hemingway and his second wife, Pauline, spent their honeymoon in 1927. A fashion editor at Paris *Vogue*, Pauline had befriended Ernest and his first wife, Hadley, two years before and lived with them on the French Riviera in the summer of 1926. "The arrangement has advantages until you know how it works out," Hemingway later wrote about the summer that ended his first marriage and launched his second. "The husband has two attractive girls around when he has finished work. One is new and strange and if he has bad luck he gets to love them both. . . . First it is stimulating and fun. . . . All things truly wicked start from innocence." He could have been talking about *The Garden of Eden*.

Like all Hemingway heroes, David

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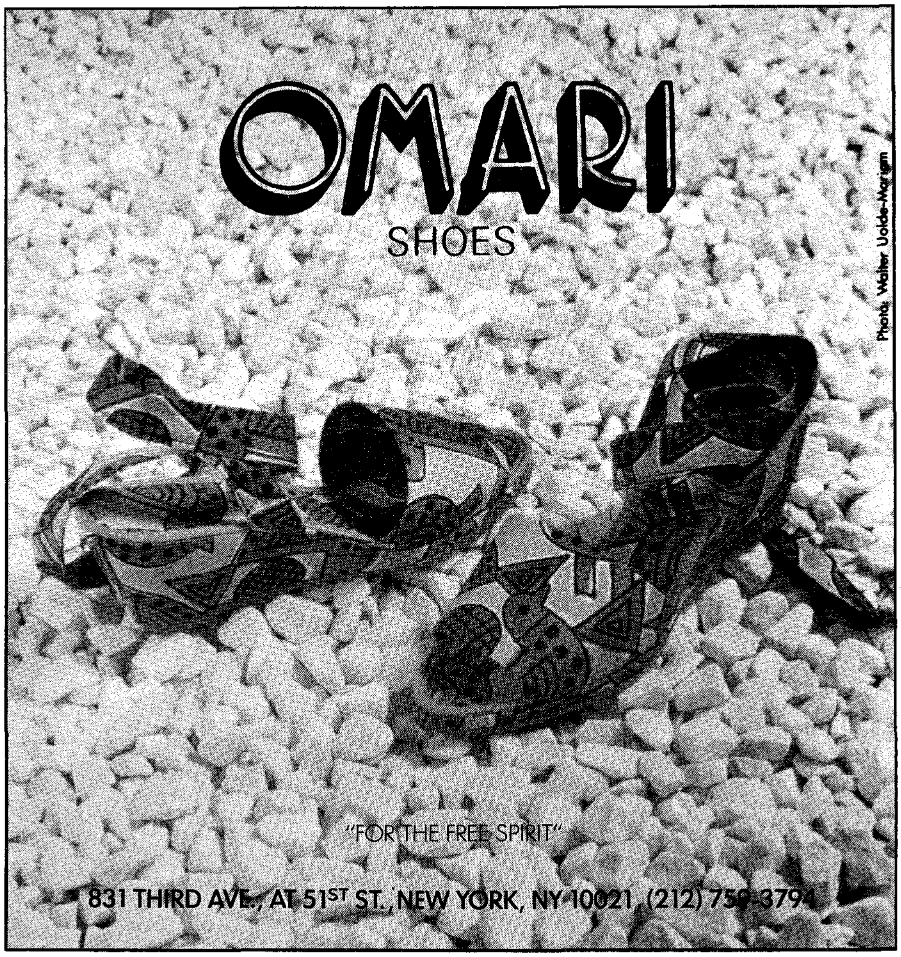

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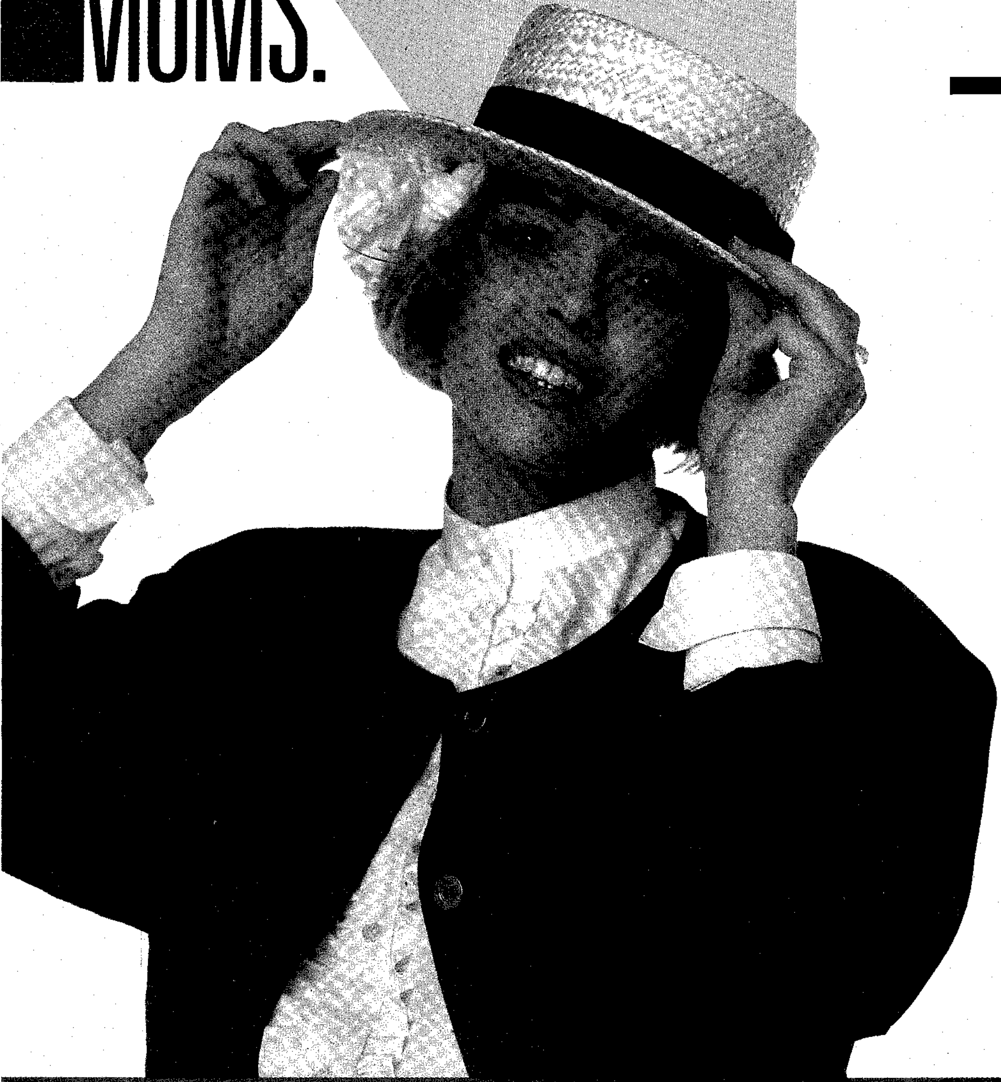

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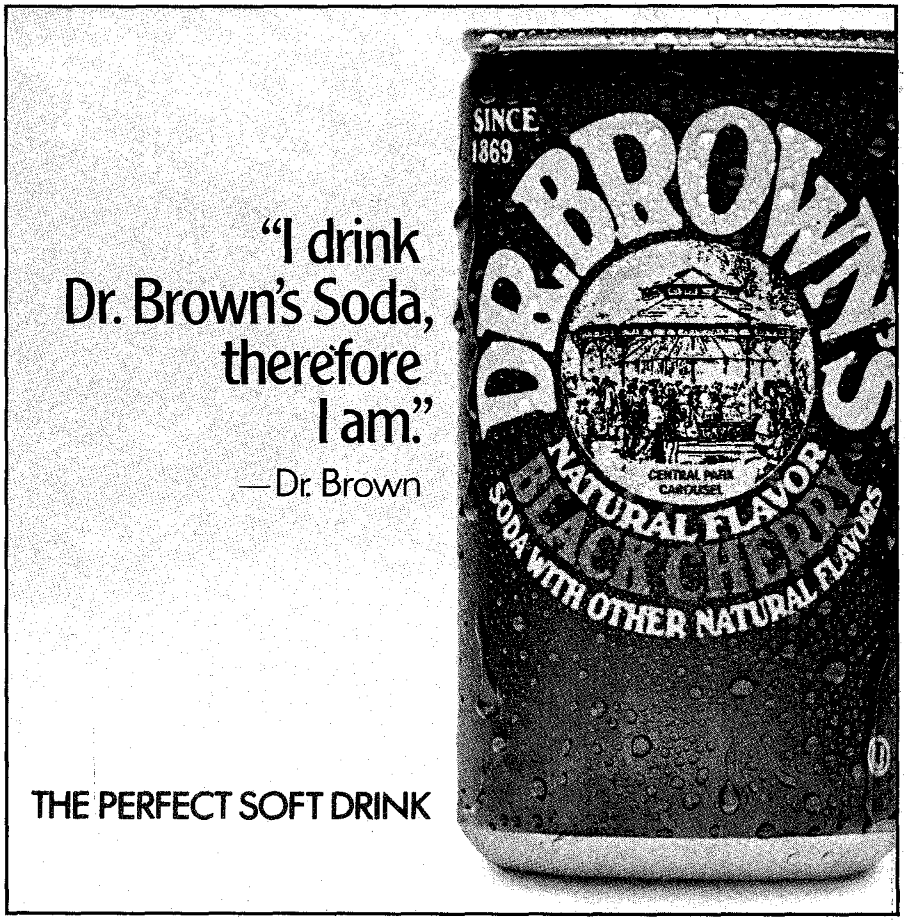
PARIS, NEW YORK, LOS ANGELES, LONDON, GENEVA, ZURICH, BRUSSEL, TOKYO, TEL AVIV ourne resembles his creator: Cool and conic, he's thinking about fishing, safa- i, and his next book. Catherine, seven ears younger, is jealous of his work, ob- essed with fashion and her tan, experi- enting with androgyny (she and David lip and color their hair to match).

“Catherine seems to encourage Da- id's writing,” says Jenks, “but she really an't stand the idea. To undermine him, ne promotes another woman in the rela- onship. It becomes a *ménage à trois*. nd dark forces are let loose.”

NUMBER ONE: *With his first wife, Hadley.*

Hemingway is less interested in sex ames than in the mental gymnastics that ollow. The complexities seem straight ut of Fitzgerald (though the prose is ypical mannered Hemingway), and atherine Bourne, with her jealousies nd fractured monologues, comes o resemble Zelda. She can't prevent her usband from writing, and as David falls nto his work, Hemingway's novel melts nto the short story David writes—a su- erb piece about a father and son hunt- ng elephant on an African safari. The tory is broken up throughout the book, tarting with quick sentences and ending vith long gripping passages, so the read- r feels the writer's dislocation—drawn nto Africa, thrown back into France, vith two women waiting.

“MR. JENKS, ARE YOU A Hemingway expert?” It was an afternoon in January just after *The Garden of Eden* had been announced, and a cholar concerned about Jenks's creden- ials was on the phone. He wanted to now if Jenks, 35, had majored in Hem- ngway or written a dissertation on him. Jenks broke the news gently: Not a Iemingway expert. No dissertation. “I'm ust a working fiction editor,” he said. Just a guy interested in storytelling, and



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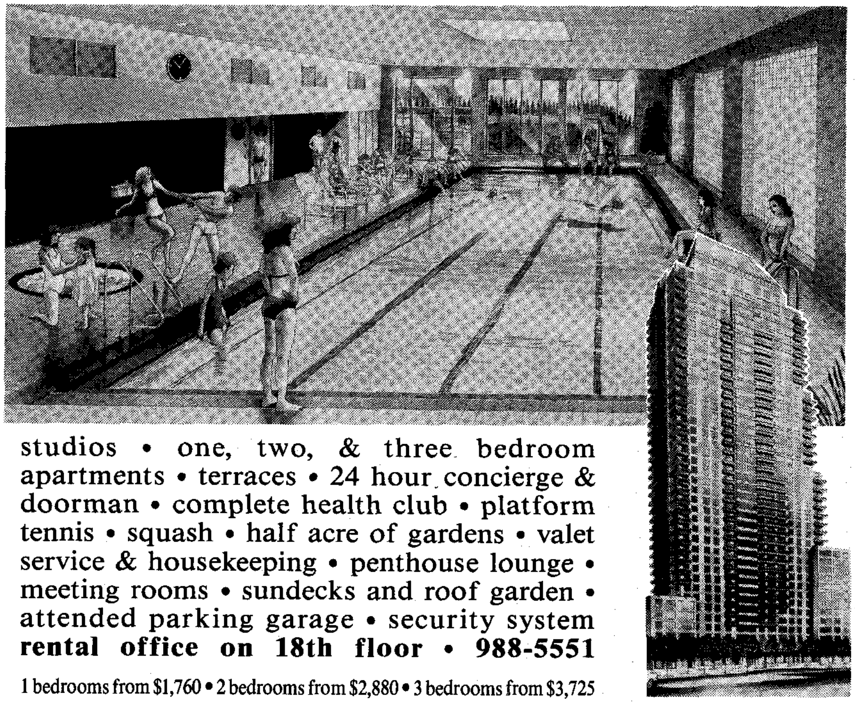

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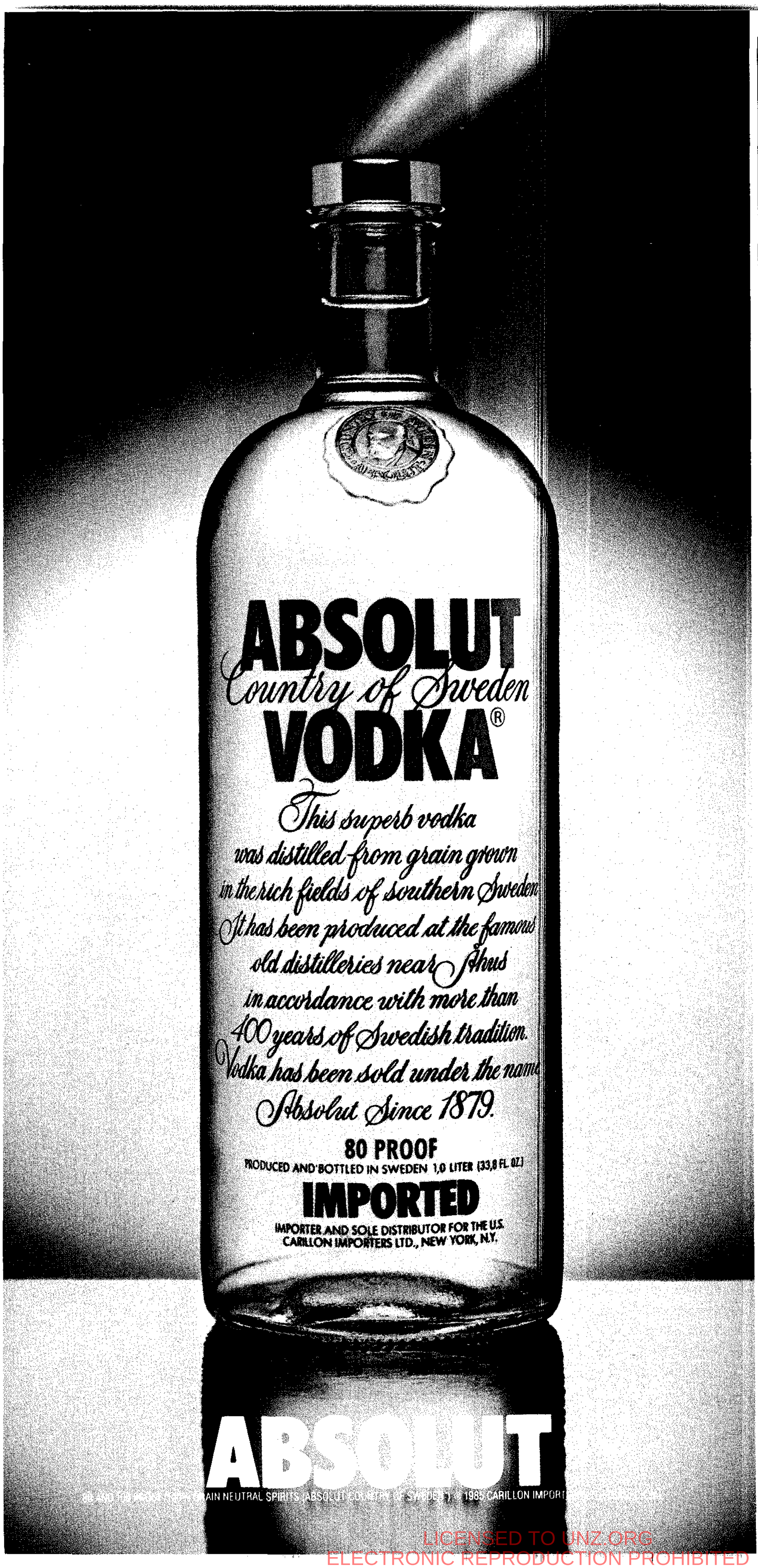
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in language." Then he got back to work

Not only was Jenks no expert—h hadn't read a Hemingway novel in years He didn't review the Hemingway canoi before he started, and he still hasn't rea *Islands in the Stream.* Preparing to edi he asked no one for advice. "I though it'd gum me up," says Jenks, who grev up in Virginia, dropped out of colleg there, and worked on construction job for a decade before finishing school an moving quickly from Columbia to th *Paris Review* to *Esquire* to Scribner's.

In fact, Jenks turned down the offe when it was first made. "I said, 'I don care if I never see another Hemingwa story again.' Publishing more Hemingway," he says, "seemed less interestin than publishing new writers, which i what I came to Scribner's to do."

Charles Scribner Jr., one of three editors who tried and failed to edit the boo before Jenks, says that Jenks's lack of regard for the Hemingway cult is part c the reason he got the job. "Coming to th task fresh, without a long personal association with Hemingway, Tom was les inhibited," says Scribner. "I *don't* thin someone tied up with Hemingway coul have done the job he did."

Some Hemingway scholars think i wrong to publish work the maste deemed unfit. (Hemingway once wrot that he wanted "all my papers and uncompleted Mss. burned when I am buried," but Scribner says Hemingway onc said "that there would be more materia to publish. He said, 'I've left thes books.' ") Others are aching to get a loo at the book, either to advance pet theories or—to hear Jenks tell it—to second guess every editing decision he made.

"There are going to be all *sorts* of disagreements," says Hemingway biographer Carlos Baker, who read the unedited *Garden of Eden* twenty years ago an dismissed it as "repetitious . . . interminable . . . [and] filled with astonishin ineptitudes." "I didn't like it much," h says today, "but I wasn't looking at i with an editor's eye. Some will say i shouldn't be published, but they're stil eager to get a look at it."

"I don't want to give them any ammunition before it comes out," says Jenks who edited in secrecy; few at Scribner' even knew about the project. He wrot up a phony title page and hired a succession of temps to put his edited draft int the word processor, changing them frequently "so nobody would see to much." One day, a typesetter turned t Jenks, smiled, and said, "Hemingway redux." Soon after, she was gone.

Jenks won't relax until the book appears. Then, he says, he'll "just sit bac and be amused by the response—th book is good, and Hemingway can tak care of himself."

Some observers have wondered wheth

er Jenks can. "I saw the story [in the Times]," wrote the novelist William Kennedy in a sympathetic note to Jenks, "and suggest you invest in a bulletproof vest."

THE READING PUBLIC WILL BUY the book for a last glimpse of the master at work, writing well and truly about men and women, food and drink, hunting and fishing, the andscapes of Africa, Spain, and the South of France. But while working on *The Garden of Eden,* Hemingway was not always writing well and truly.

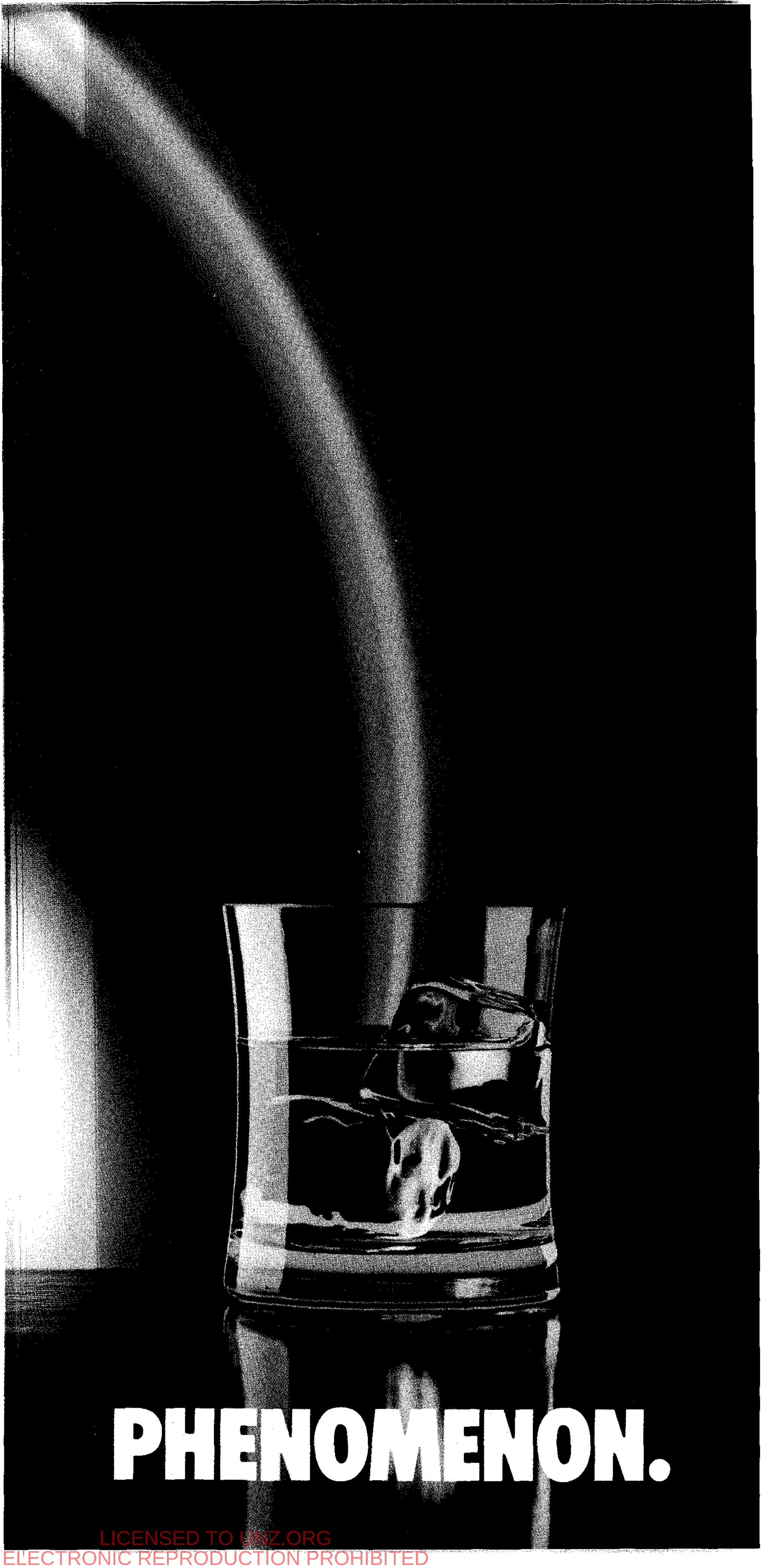
PAULINE ON BOARD: *With number two.*

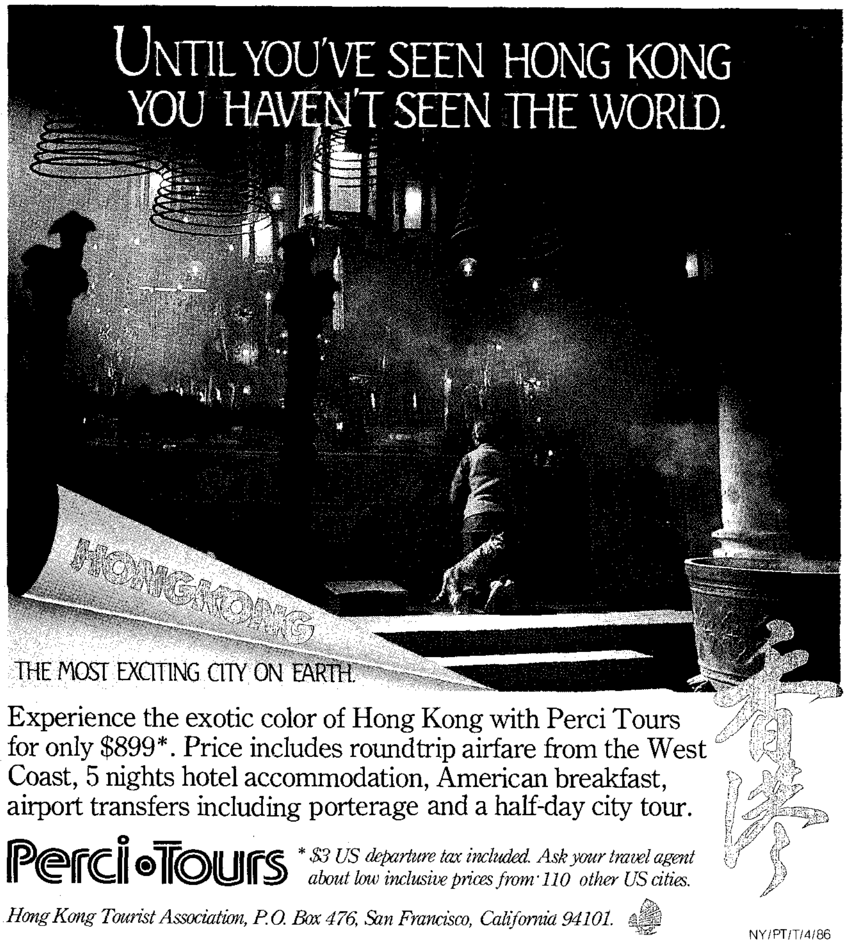
When he began the book in Cuba in early 1946, Hemingway hadn't written iction in four years. His mind had been "cauterized" by months of covering the war in Europe, by "alcohol and ruthlessness" and four concussions sustained n just two years. He'd spent most of 1945 recovering, and by 1946 he'd beaten back the headaches, insomnia, nightmares, and slowness of thought and peech; it was the sporadic ringing and buzzing in his ears that he could not hake, and finally just tried to ignore.

He learned how to write all over again, licing through his own swollen prose along the way. In March 1947, he surveyed 900 rambling, longhand pages, told Maxwell Perkins he'd "had a hell of a ime" getting started on them, and said he'd been forced to go back and write "much of it new where I did not have it ight."

There's something heroic in a great, damaged writer's struggle to return to orm, and Hemingway finally did write his way back into shape. But he kept this battle to himself while polishing a public mage based on other battles—against giant marlin, big game, and German soldiers. He bragged and blustered to magazine writers Malcolm Cowley and Lillian Ross, while at the same time, in *The Gar-*

Photograph: UPI/Bettmann.

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den of Eden, he was turning that hypermasculine image inside out.

Hemingway set the book aside and went back to it late in his life, after *The Old Man and the Sea* and the Nobe Prize, when his mind and body were again failing: He'd had a near-fatal plane crash on safari in Africa, and both his confidence and his "built-in shit detector" were shot. At times the work wen well—one burst of revision, in July 1958 led him to predict it would be finished in three weeks. It was not: When Hemingway made final use of his double-barreled Boss shotgun in Idaho in 1961, he had 1,500 pages but no book.

THE GALLEY PROOFS LIE IN A neat pile on Jenks's desk next to four of Hemingway' thick typescripts—stacks o them, boxed or bound with rubber bands, ranging in length from 400 to 1,500 pages. Eyes bright, Jenks picks up the galleys and, in his soft southern voice, reads a few lines David and Catherine Bourne drive in their Bugatti up a French beach road lined with white Basque villas and newly planted mimosas. Catherine tells her husband to pull into a café.

"Right after she says that, there was a bit more dialogue," says Jenks. "I pulled it out because it was redundant."

The Bugatti draws up to the curb and parks. The lovers walk to the café and dine alone in the company of strangers

"That last part came from another place in the manuscript altogether," says Jenks. "I had to remove the two characters they met in the café, so I healed the gap by taking narrative from a differen eating scene that I didn't have roon to use."

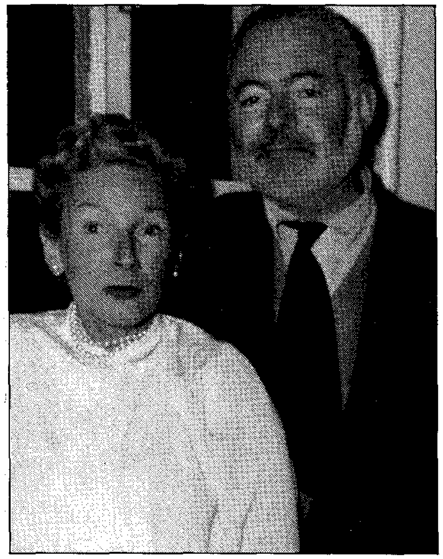
The passage, from the beginning of the fourth chapter, is the first Jenks had to dramatically rework. But while he was editing, Jenks had to make the book his own. He abandoned most of his othe projects and worked twelve to fifteen hours a day. "As far as I could see," says Charles Scribner, "he committed the entire thing to memory. He made a caree out of it."

"I got very obsessive," says Jenks.

Deep into the book, Hemingway had inserted another couple—Nick and Barbara Sheldon, young Americans in the Latin Quarter of Paris, based on his early days there with Hadley—as a dramatic foil to the main characters. But the subplot was never completed, and the Sheldons "were absolutely not finished characters, or finished ideas," says Jenks "Hemingway had planned to unite the two plot threads at the end, but he neve did. So it was up to me to take the Sheldons out of the book."

Most of the cutting Jenks did involved the Sheldons, and he found it difficult to remove them from the early, polished chapters—but he yanked them out all the same, filling the holes with lines lifted from other sections. Jenks also had to repair breaks in the book's point of view, where the narrator, who "sees" through David's eyes, slips inside Catherine's mind. When he couldn't make an acceptable change, he did nothing. "I didn't try to make it clinically perfect," he says.

Fortunately, Hemingway had left behind a few editing guides to help Jenks along. One was the dated notes that Hemingway had jotted in his margins, telling what to cut and how to fix what remained. "He'd say, 'This is good,' or 'This is shit,' " says Jenks. "Sometimes the notes were quite detailed."

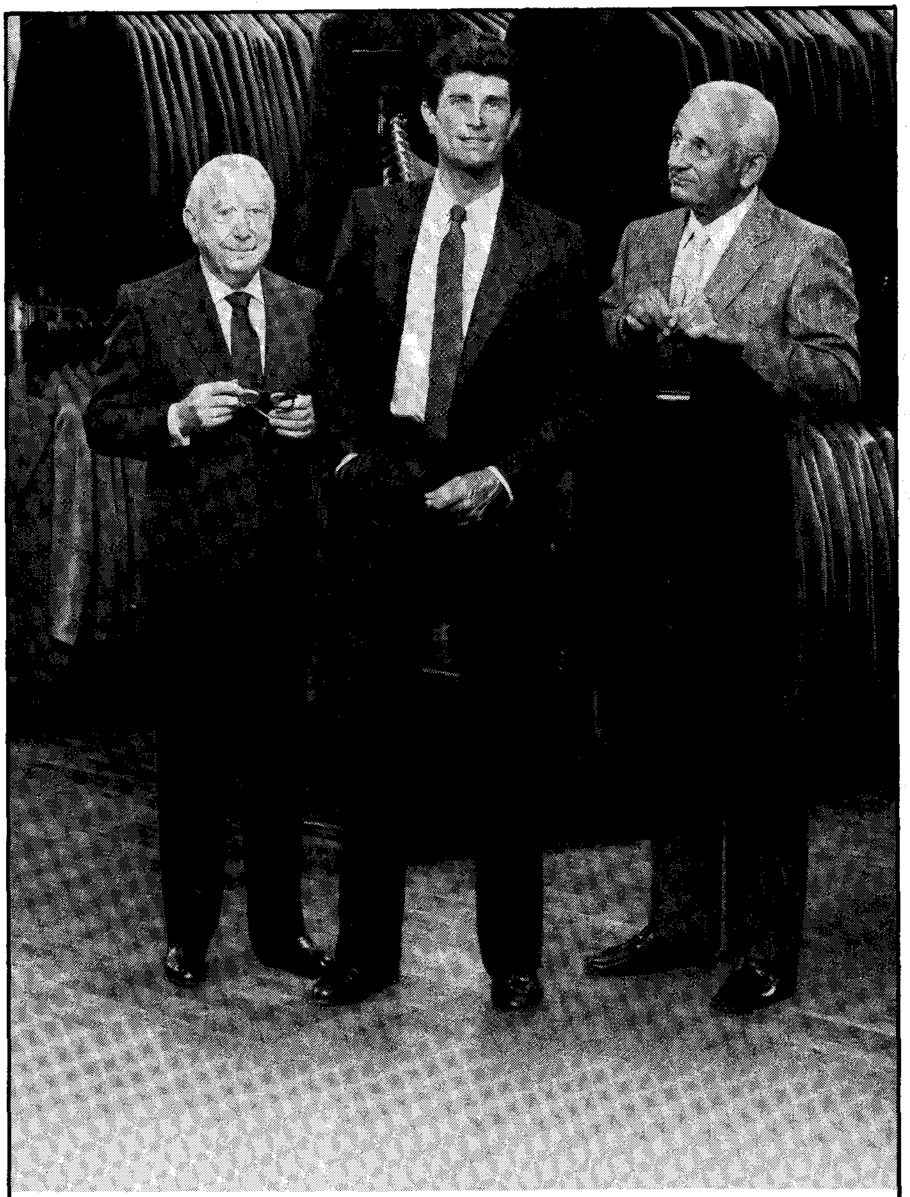

LAST WIFE: *Mary and he were "androgynous."*

Another guide was the language itself. "Hemingway worked by extension," says Jenks. "He'd let two characters talk for twenty pages. In the manuscripts, the same conversation would take different forms, increasingly worked over, so I would know how he made his cutting decisions. I'd also find these wonderful experimental passages, long waves of rhythm—*too* long, and they had to be cut, but at any point a cut could break the wave, so I had to be careful."

When he was finished, he says, "I felt I had a good book. I just didn't know if anyone would agree with me."

EARLY IN NOVEMBER, JENKS and Scribner began a 36-hour trip to decide the project's fate. They flew over the Tetons to Bozeman, Montana, a town on the edge of the Gallatin National Forest. Jenks carried with him Hemingway's uncut *Garden of Eden* typescript, his own edited version, and a bad case of nerves.

In Bozeman, they presented both versions of the book to Patrick Hemingway, who would pass judgment on Jenks's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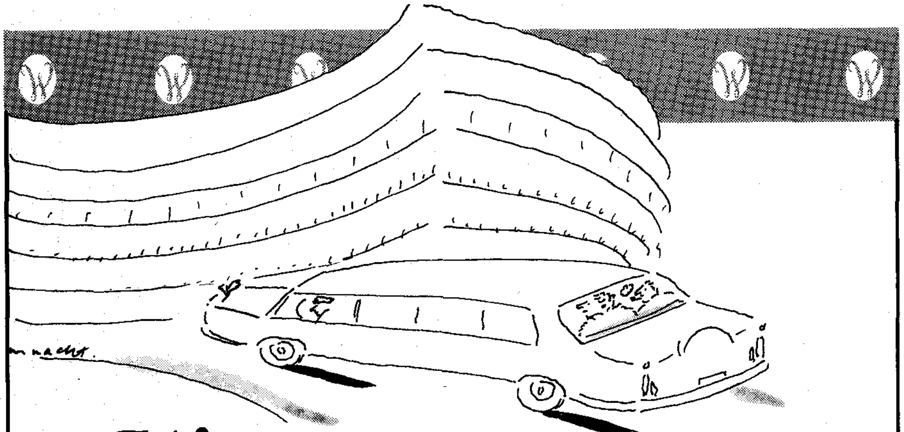

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work. "Of course Tom was nervous," remembers Scribner. "If the family didn't want to publish it, the whole project would have crashed to the ground."

Patrick Hemingway knew that Jenks was on the spot.

"But Jenks didn't show it," says Patrick. "I liked that."

Jenks remembers being surprised by how much Patrick, though slight of build, resembled his father, especially in the thrusting jaw and overpowering grin. After spending most of his adult life as a white hunter in East Africa, Patrick moved to Montana in 1975 and devoted his time and energy to hunting, fishing, skiing, and traveling—the life of action his father had raised him for.

Jenks and Scribner checked into a hotel while Patrick went home to read. When they arrived for dinner at the small wood-frame farmhouse where Patrick lives with his wife, Carol, and assorted springbok and greater kudu heads, Ernest's son was wearing his father's broad grin, and Jenks and Scribner could relax.

"I was so pleased with it," says Patrick. "I'd heard that it was full of these dark sexual secrets, but I found it to be rather a *sunny* book."

Patrick especially liked David Bourne's story about a father and son on safari, since the last time Patrick saw his father was on his final African safari, in 1953. Over a dinner of antelope steak, Patrick reminisced about him.

"I'll never forget the antelope," says Jenks.

"I believe in a certain amount of ceremony," says Patrick.

After dinner, Patrick told Jenks and Scribner that reading the book had put him in mind of *Woman With Basket*, by the Cubist Juan Gris, Hemingway's favorite painter. He said that he got the same feeling reading Hemingway's book that he got looking at the Gris portrait. Then he leapt up, fetched a print of the painting, and his father's book had its cover.

In the morning, Jenks and Scribner returned to New York, narrowly missing the first blizzard of the year. Patrick Hemingway phoned Jenks at home to tell him again how much he liked the book. "It meant a lot," says Jenks. Having passed this test—and secure in the knowledge that his handiwork has helped earn Hemingway's estate and Scribner's around $1 million—he seems inured to whatever criticism may lie ahead.

But there's still one interested party Scribner and Jenks haven't heard from.

"In the life hereafter I may meet Ernest," says Scribner. "I'll be interested to learn how he feels about what we've done. If he doesn't approve, I'm sure to know it."

"On the day I die, I know he'll be waiting for me," says Jenks. "I hope it's all right." ■

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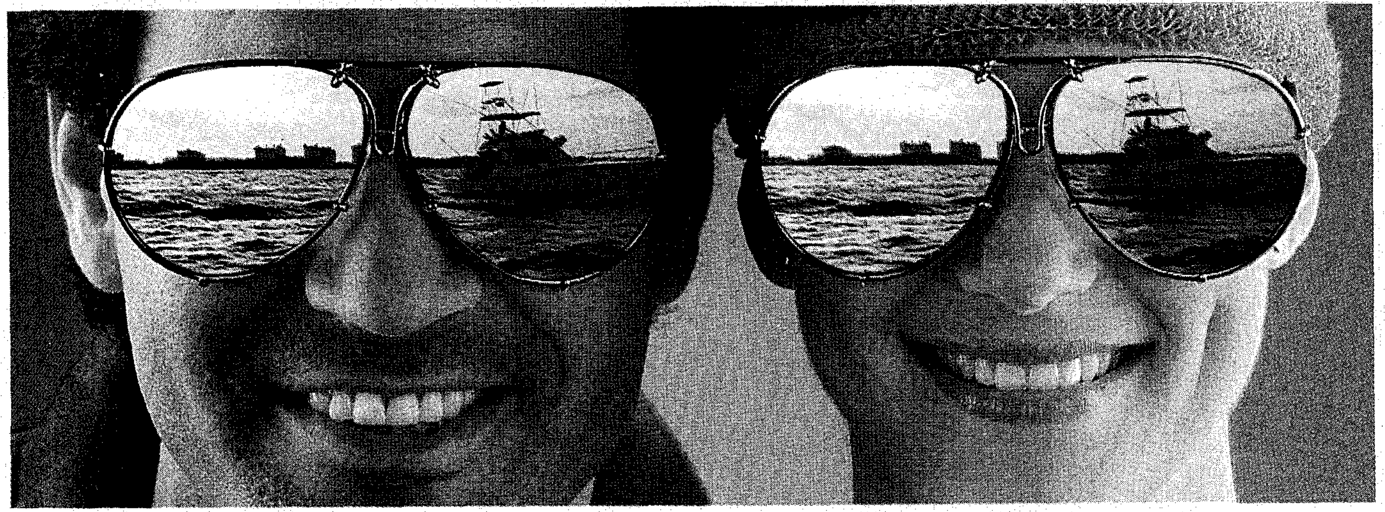

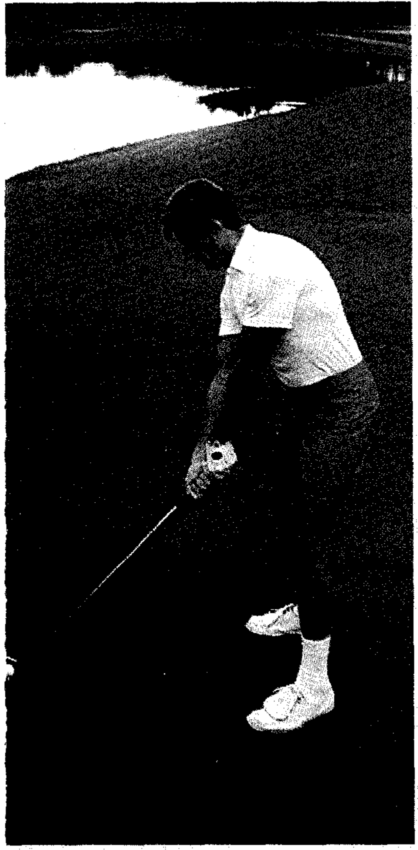

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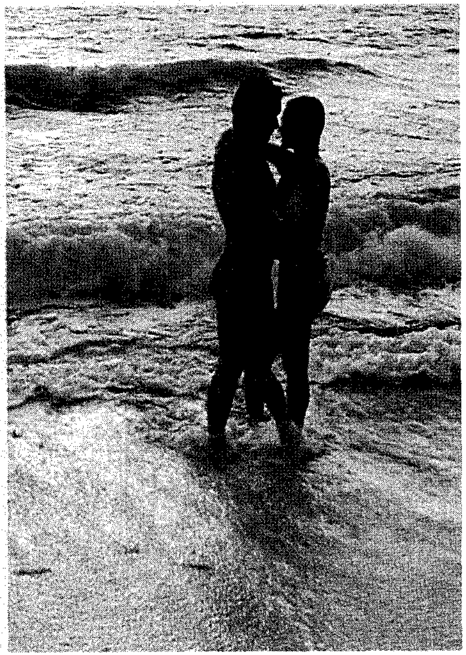

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DREAM WEEKENDS

New York is, arguably, the most stimulating city in the world. What a New Yorker needs, therefore, is an occasional break from all that input. To gaze at the sea from a breezy bluff. To cycle through patches of sun and shade on a hilly country road. To fish a fine trout stream, amble through a beautiful, somnolent village, reflect on life from a rope hammock under the shade of tall oaks. These eleven destinations provide that kind of escape – dream weekends.

BY MICHAEL W. ROBBINS

Shelter Island

NEW YORK

THE **Ram's Head Inn** IS JUST the spot for a spring getaway. It's on the water: The back lawn falls away in a shady slope to a tennis court just above Coecles Harbor, which is part of Gardiners Bay, at the eastern end of Long Island. Set on a bit of a bluff, the inn catches the breeze. But, most important, it's on an island—Big Ram—that's as remote as you can get and still be within 100 miles of Wall Street. So remote, in fact, that you can stroll around and watch the ospreys (they nest on poles, and they'll watch you too).

Big Ram is connected to Shelter Island by a narrow causeway flanked by pebble-and-shell beaches. The inn is a long, simple, three-story frame building shingled in the weathered grays of far-eastern Long Island. It claims some fame as the house where in 1947 a stellar band of scientists, including J. Robert Oppenheimer and Linus Pauling, met to consider quantum mechanics.

There's a sunny, open feeling about the Ram's Head: Even when you're inside, it seems as if you're outdoors. The long lawn below the flagstone terrace is canopied by enormous oaks; in the dappled green shade, the scattered white Adirondack chairs seem irresistible, and so do the *ménage*-size rope hammocks. The yard has great appeal for children. Rope swings are hung from those sturdy oaks; there's a swing-and-slide set; a wood rowboat is grounded on the wavy grass.

Adults who insist on some kind of activity will find enough to do at the Ram's Head. There's that tennis court. At the inn's dock, two small day sailers are tied up for guest use. Just off the dock, there's a wood float for swimming and sunning.

Shelter Island is ideal for knockabout bicycling. There are some hills, but they won't require bikers to expend too much energy. Most of the roads—which are lanes, really—carry only light automobile traffic. You will roll past fields, houses, and flowery yards, through patches of sun and shade, catching flashes of the small bays and inlets. And this island is so free of crime that the bicycle-rental agencies don't even issue locks with their rental bikes.

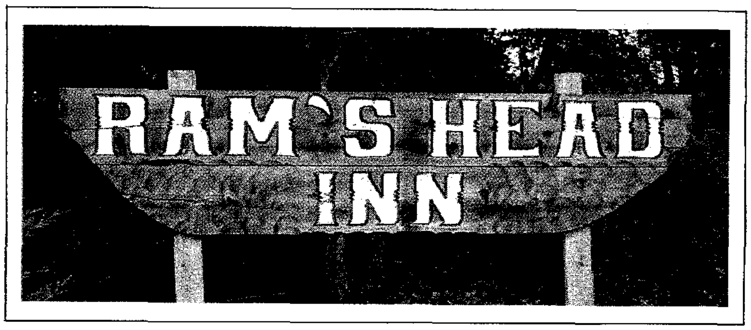
Cycle to the beach. The one nearest Ram's Head—a mile away—is Upper Beach, a long crescent of sand that eases into the shallow and calm waters. The firm beaches that surround Shelter Island are good for walking, and even when it's still too cold for swimming, beach-rambling is a pleasant pastime on a bright afternoon. More-organized action is possible—there are several marinas, a nine-hole golf course, fishing stations—but this is a lazy kind of place. If you can't stand indolence, the North Ferry will convey you to the comparative hustle of Greenport, or the South Ferry will deliver you in the direction of Sag Harbor, the old whaling port that seems bent on becoming a Hampton.

Try to move around enough to work

PHOTOGRAPHED BY TED HARDIN

RAM'S HEAD INN

There's much to do on Shelter Island—cycling, tennis, beachcombing, golf; still, sunning on the inn's long lawn is chief among the pleasures of a getaway to this isle.



THOUGH IT'S WITHIN 100 MILES OF WALL STREET, THE INN—A SIMPLE FRAME BUILDING SURROUNDED BY WOODS—SEEMS REMOTE FROM THE CITY

up an appetite, because the Ram's Head has an impressive kitchen. When we stayed at the inn last summer, the chef was Ray Bradley, who has worked at the Polo and Le Cirque. This season the chef will be Stefan Larsen, who is an executive chef for the Norwegian Caribbean Lines. We dined on the candlelit terrace on a warm evening. The scene had a sort of Caribbean feeling: whiffs of salt water, light breezes, and glimpses of silver waters against the dark shore, on which a few points of light sparkled.

We had salads of endive, romaine, watercress, and warmed Montrachet, followed by braised flounder and a sautéed breast of chicken in cream with a green-mustard sauce. All was excellent. (Entrées—baked salmon, sautéed veal, flounder, roast duckling—range from $12 to $15.) There's a decent wine list, mainly French. You ought to make an evening of it, watching the light and the wine go down.

The owners are serious about relaxation; they provide no telephones or televisions in the rather austere, vaguely Colonial, maple-furnished rooms. The only trouble is, there's nowhere to relax in the bedrooms, except on the bed, and there's no real living-room area downstairs, only the large bar (which *does* provide a couch by the fireplace). The Ram's Head is a very open place, with people drifting in and out, and evidently you're supposed to spend your time out of doors. Try the hammocks.

Rates: In low season (May 2 through June 19), shared-bath rooms are $55 a night, double occupancy; private-bath rooms are $72; a private-bath suite (sleeping four) is $115. Rates are higher in high season. Add 7.5 percent tax. A Continental breakfast is included. M.C., V., personal checks. The inn will be closed from October 27, 1986, through May 1, 1987.

Directions: The Ram's Head Inn, Shelter Island, New York 11965 (516-749-0811), is about 100 miles—a two-hour drive—from New York City. Take the Long Island Expressway East until it forks; bear to the left onto Route 58, which eventually turns into Route 25. Proceed along the North Fork via Route 25 to Greenport. Follow signs in Greenport to the North Ferry dock, and take the ferry across to Shelter Island. Follow Route 114 South to Winthrop Road, and turn left. Once you've gone around Dering Harbor, veer right onto Cobbetts Lane, and follow it past the firehouse to Ram Island Road. Turn left, then turn right onto Ram Island Drive, and proceed past Little Ram Island to the first right turn, on Big Ram Island; the inn's on your right.

RAM'S HEAD INN

You'll want to be active enough to work up a lively appetite, for the inn has an impressive kitchen.

The Eastern Shore

MARYLAND

CHESTERTOWN, MARYLAND, is not a resort town, and unless you keep a boat nearby or need to visit Washington College, you might never go there. That would be a serious error of omission. If the point of travel is to be somewhere that's unlike where you are, you ought to try Chestertown: Try to remember the last time anyone said to you, "Your car is perfectly safe on the street." I can tell you, from actual observation, that some sane people do not lock their cars in Chestertown.

Try to remember the last time you parked your car, walked across the street to a movie house, did not stand in line, and paid $3 to see a current film.

Try to remember the last time you were in a drugstore that had a soda fountain—the kind with those stainless-steel hand pumps that deliver squirts of fizz. These details suggest that things don't change rapidly in Chestertown; indeed, the town doesn't appear to have changed appreciably in the last lifetime or two. But these details are not what's most striking about the place: Chestertown is a stunningly beautiful little town, with the ordered, mellow quality of a place that has been good for generations, a place where things have worked out.

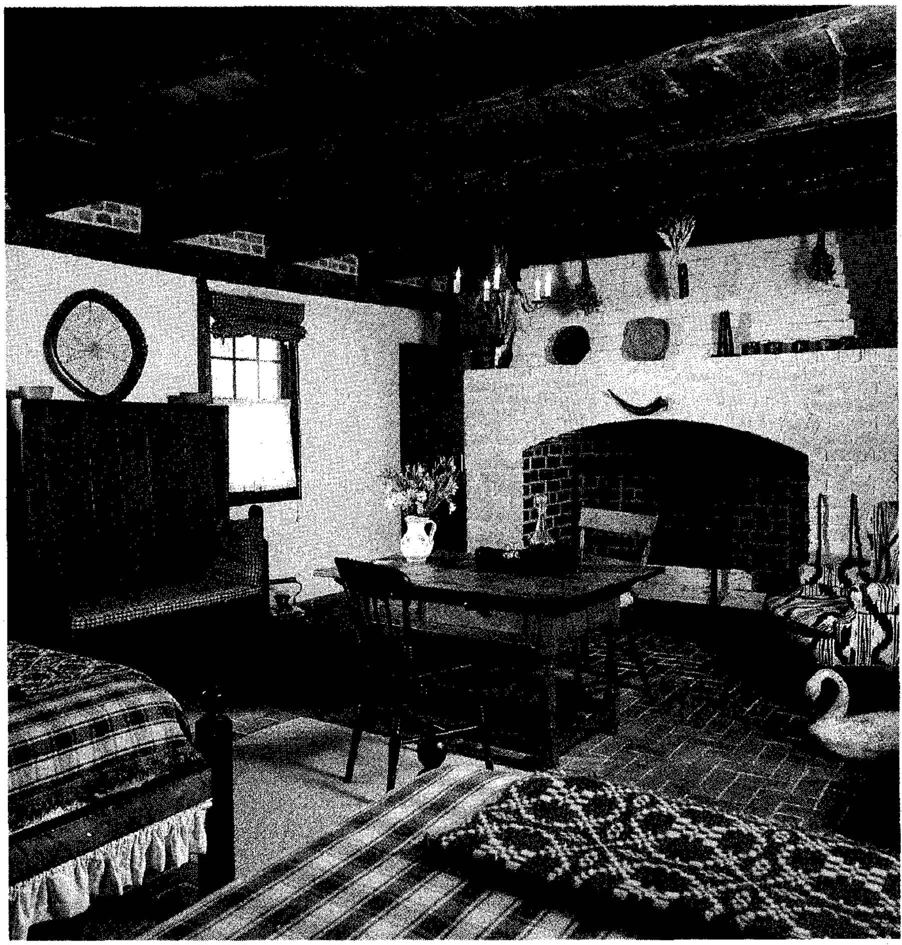
Like much of the Eastern Shore, this quiet town has kept the flavors of the eighteenth and nineteenth centuries: All along the banks of the Chester River stand houses that date clear back to the 1720s. Most are of warm brick, some with a faded haze of worn-away whitewashing; all have white trim. They stand tall, three stories or more, with the era's characteristic multi-pane windows, double-end chimneys, and formal entrances. The brick sidewalks are set in a herringbone pattern. Toward the river, there are gardens, and the smell of boxwood sharpens the air.

In a place this suffused with its own past, family counts. Lineage counts. Roots count. When I stopped at a shop to ask directions to another store, I got not only directions but a genealogy of the owner and a description of his family seat. That's characteristic of a small town—Chestertown has fewer than 4,000 souls.

Staying in the **White Swan Tavern** is like being left alone for the night in a museum of decorative arts. The effect is especially marked if you choose the tavern's "John Lovegrove Kitchen" room—a semi-attached structure large enough to be a tavern in its own right. Built about 1725, it has a brick floor and a smoke-darkened, rough beam-and-plank ceiling. You could not find a more authentic, atmospheric sleeping room in Colonial Williamsburg.

In fact, the White Swan is a rare combination of period-room museum and public bed-and-breakfast inn. It was thoroughly investigated by a team of historical archaeologists in 1978 and 1979; near the innkeeper's desk there's a tasteful, museum-quality display of some of the objects they recovered—pottery, clay pipes, fragments of wineglasses and bottles, iron tongs. In 1981, after the inn had been professionally restored, it was opened to the public.

There are four upstairs rooms, each with a (non-working) fireplace and a four-poster, canopy, or elaborately carved bed, each meticulously furnished with antiques of the eighteenth or nineteenth century. Downstairs is the Lovegrove Kitchen, which we were lucky enough to draw. It was the tavern's kitchen for the first half of the nineteenth century; it makes a splendid bedroom now. Despite the coolness of the brick pavement, the room has a real warmth, a glow contributed to by the patina of the wood chests and stands, the well-used tavern table, the light from the half-dozen lamps and the tin chandelier. Two sturdy wood bedsteads, one double and one single, face the cavernous fireplace. Fitted with period-design spreads (and contemporary electric blankets), they are comfortable indeed. Other nice touches, old and new: a high-backed settle; copper and tin pieces around the fireplace (which, alas, cannot be used); bunches of dried flowers; a small refrigerator complete with a chilled bottle of decent white Bordeaux; a contemporary bath and shower.



WHITE SWAN TAVERN

This room, built about 1725, served as the tavern's kitchen long ago. It makes a splendid bedroom now.

Our snug refuge was so quiet that flights of migrating geese were heard from indoors; we heard no sound from inside the building. This room was big enough to live in, big enough for an evening of wine and talk with a gathering of friends. Still, we wanted to get outside: Spring is truly rewarding in Chesapeake country, with early warm sun and flowers blooming before they do in New York.

So we took our ease outdoors, on the large patio—the old tavern yard—where we found benches and tables for early sunning and coffee. Those who wish to lounge about indoors can use the dayroom, furnished with an abundance of comfortable wingbacks and Windsors, a working fireplace, even a concealed color television. Or they may use the two front rooms, which look out across sycamore-lined High Street to the red-brick, 1720 County Courthouse, around which much of the life of the town revolves. Afternoon tea and morning breakfast are served in one dayroom; the other, the Joseph Nicholson Room, is furnished with antiques and reproductions in exact accord with Mr. Nicholson's final inventory. (Nicholson, a Revolutionary War notable, was the tavern's owner from 1733 to 1793.)

Clearly, the past is heeded in Chestertown. One thing this means, evidently, is concern for *order*. Both the White Swan Tavern and the Imperial Hotel, across High Street, are extraordinarily orderly, clean, neat places; in both it's clear that the task of restoring an old place to better-than-new condition has been taken seriously and done right, apparently with scant consideration of the cost.

Neither place is inexpensive, but considering the quality, both seem like bargains. It is disheartening to recall how many places charge as much or more without returning a fraction of the warmth and character of these places.

Wherever you stay in this part of the Eastern Shore, the **Imperial Hotel** is the place to dine. Not because the country-French menu is so extensive or so daring, but because the ingredients and the cooking are of such high quality.

The choices are a combination of American standards and French treatments, with some regional influence: duck, of course (no Eastern Shore restaurant dare ignore it), but boned duck, roasted in a dark amaretto sauce and dusted with crushed almonds. Seafood, of course, but grilled tuna in a béarnaise sauce, or grouper Rebecca with sautéed mushrooms and shrimp.

Dinners, served in the two relentlessly Victorian dining rooms—one rose and one very dark green—begin with one or two soups. A favorite is the oyster stew, flavored with bits of Smithfield ham. The half-dozen "appetizers/salads" include Scottish smoked salmon, mussels Cassino, and a "salad composé"—a bright, crisp pinwheel of limestone lettuce, endive, tomato, mushrooms, and peppers. Among the eight or nine entrées are veal piccata, sirloin or filet, lamb—boneless medallions with a garlic sauce and fresh mint—smoked chops, and fish dishes.

Our roast duck was very tender and richly flavored, without the strong game taste of inferior fowl, and moist throughout. It arrived quite hot—served, like all the dishes at the Imperial, at the appropriate temperature. The details were excellent, too: warm, just-baked rolls and a side dish of tender asparagus with hollandaise.

Desserts are worth serious consideration. Each is a special creation. The mille-feuille approaches the monumental: layers of fresh sliced strawberries alternate with layers of sliced kiwi fruits and layers of puff pastry, the whole running over with strawberry liqueur and whipped cream and topped with mint cuttings. As for the wine list, it has depth—there are over 100 champagnes, reds, whites, and dessert wines—and sophistication.

On our visit last summer, chef Bruce Campbell was in residence, and what his kitchen turned out was first-rate. But Campbell was only filling in for a time; the inn has long been negotiating for the services of Ernest Belmore, who starts work this month. He expects to keep the inn's commendable menu essentially the same.

The Imperial was built as a hotel in 1903. The current owners, George and Jane Dean, are responsible for the elaborate (and evidently painstaking) renovation, which was completed only sixteen months ago.

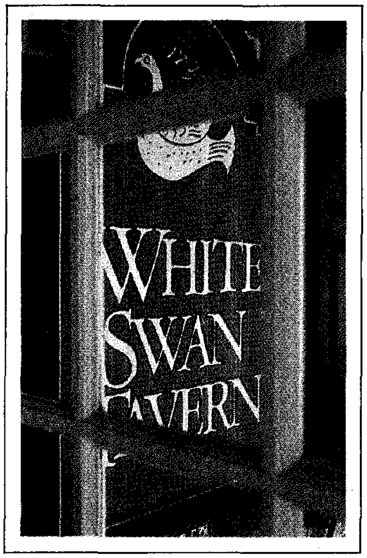
Most rooms, except for the third-floor suite and the Early American carriage-house apartment, are modest in size but not in demeanor: Furnishings—both original and reproduction—in the more elaborate Victorian styles dominate the rooms. A new queen-size brass bed took up much of our room. There were a couple of upholstered Victorian side chairs, but for sitting and reading in comfort it was necessary to step across the hall to the dayroom, where there were plush couches and chairs. At the foot of our bed, a very tall armoire, an antique, contained and concealed a color television with a wireless remote-control device. Light was furnished by brass-and-glass-globe fixtures flanking the bed, as well as by a brass extravaganza of a four-globe floor lamp.

The Deans are new to the hotel-inn trade (he's a trial lawyer), but they have paid attention to details, and they have introduced some of those touches that distinguish a fine hotel from routine lodgings. Every closet has a white terry robe and a large green-and-white umbrella for guest use; very thick white towels wait on a chrome pipe rack that's filled with hot water, so the towels are always pleasantly warm. All very thoughtful.

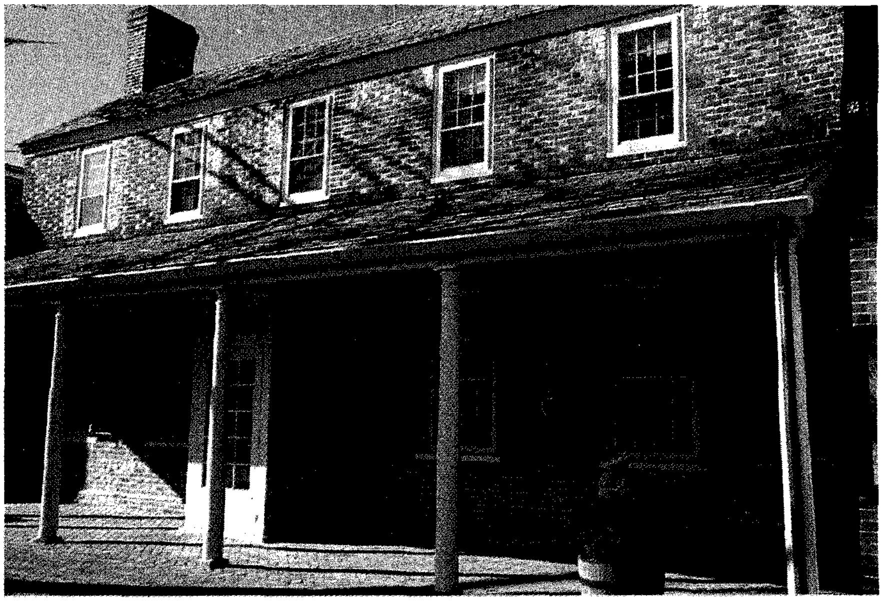
Rates: Year-round, the three smaller rooms at the White Swan, all with private bath, are $75 a night, double occupancy; the John Lovegrove Kitchen is $90, double occupancy; the Victorian Suite is $90 for two guests, plus $25 for each additional occupant. Add 5 percent tax. A Continental breakfast is included. No pets, no credit cards; personal checks. The inn is closed for three weeks in wintertime.

Year-round, rooms at the Imperial Hotel, all with private bath, are $95 a night, double occupancy; both the Carriage House Suite (sleeping four) and the Hotel Suite (sleeping two) are $200 a night, and the Double Suite (sleeping four, with two bathrooms) is $300 a night. Add 5 percent tax. No meals are included. For pets, there is a heated kennel. No credit cards; personal checks.

Directions: The White Swan Tavern, 231 High Street, Chestertown, Maryland



STAYING AT THE WHITE SWAN IS LIKE BEING LEFT ALONE FOR THE NIGHT IN A MUSEUM OF DECORATIVE ARTS.



WHITE SWAN TAVERN

This venerable inn is set in a strikingly beautiful, and equally venerable, riverside town in Maryland.

21620 (301-778-2300), is about 200 miles—a four-and-a-half-hour drive—from New York. Follow I-95 South to the Delaware Memorial Bridge. Cross the bridge, follow Route 13 South to Odessa, Delaware, and turn right (west) onto Route 299. Follow 299 to Route 301 South, then go right onto Route 213 and take it into Chestertown. In Chestertown, Route 213 becomes Washington Avenue. Drive about a mile on Washington Avenue, then turn right and go one block on Queen Street. Turn right onto High Street; the White Swan's on the west side of the street.

The Imperial Hotel, 208 High Street, Chestertown, Maryland 21620 (301-778-5000), is just down the block from the White Swan, on the east side of High Street. Follow the above directions.

Block Island

RHODE ISLAND

DID WINSLOW HOMER EVER paint the sea from a vantage point on Block Island? Some of his Atlantic-coast landscapes *do* capture the light and feel of a spring day on the high, breezy headlands of this island at the ocean end of Long Island Sound.

A fair-weather place with fewer than a thousand year-round inhabitants, Block Island, which lies about midway between New England and Long Island's North Shore, is legally part of Rhode Island. Once, Block Island locals lived by farming and by preying on the shipwrecks in the shoal waters, but now tourism is what stokes the economy.

The interior of the island is all brushy, grassy hills, ponds, and swamps; the perimeter is all sand or pebble beaches and steep bluffs. Cemeteries and weathered-shingle cottages and churches dot the interior. Except for Old Harbor, where the ferries arrive, no part of the island is greatly developed. Block Island is noticeably cooler and windier than the mainland, and no lodging is better positioned to take advantage of the cooling breezes and the highland views of the Atlantic than the **1661 Inn.**

From its hilltop on Spring Street, this established inn commands a full northeastern sweep of the sea. Half the rooms in the two-story house enjoy that view, but all guests at 1661, as well as those at the neighboring Guest House and the Hotel Manisses, just down the hill (all owned and operated by Joan and Justin Abrams and their daughter and son-in-law, Rita and Steve Draper), can idle on 1661's long, flower-encircled, wood seaward deck. In the early sun or in the shade of the umbrella tables, it is *the* place for breakfast. You won't be able to take your eyes off the view, and there is something profoundly relaxing about just sitting and staring out at the patterned sea. Of course, the full sky, the wind-combed fields, and the white-dot buildings draw the eye as well.

THE 1661 INN

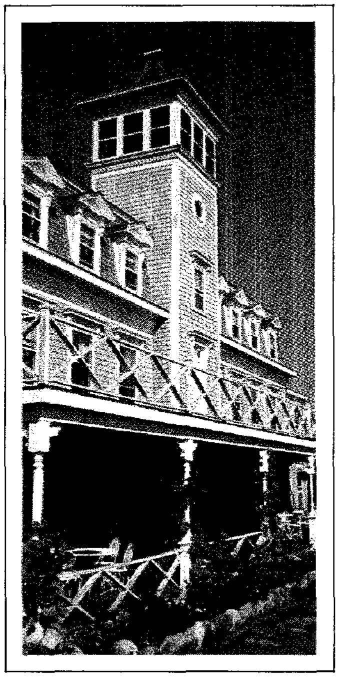
Guests take their ease (as well as hearty breakfasts) on 1661's long, flower-encircled seaward deck.

A brief saltwater voyage—across Block Island Sound—is necessary to get here. Or you can fly: Watch Hill Air Charter offers service from Westerly, Rhode Island, to Block Island's small airport, and Action Airlines offers scheduled flights from Groton, Connecticut. Year-round ferries maintain a daily schedule from Point Judith, in Galilee, Rhode Island; from June through September, ferries also operate from Providence, Newport, and New London, Connecticut. From New London, the pleasant ride takes two and a half hours. Generally, reservations are not necessary for pedestrians. If you insist on bringing your car, you'll need to make ferry reservations months in advance. But a car will be more of a nuisance than a convenience; most of the roads are about the width and finish of a suburban driveway.

The best ways to get around Block Island are on foot (taxis meet the ferry and the flights, and will tote you and your luggage to your lodgings for a few dollars) or on the bicycles or mopeds you can rent at Old Harbor. The mopeds are, alas, noisy and—in the hands of certain irresponsible types—hazardous to man and dog; their number and uses are regulated. The legal skirmishing over rental mopeds has in recent years sparked some secessionist threats by Block Islanders unhappy over their treatment in the Rhode Island legislature. This bit of New England remains politically salty.

If it weren't for the hills (and plain laziness), few tourists would need any motorized anything. This is a small island, roughly three miles wide by seven miles long, and we managed to get where we wanted on bicycles equipped with baskets for toting lunch, swimsuits, and towels. We took our time—that's part of the idea, isn't it?—and pumped past the reflective ponds, past the Indian cemetery, out along the bluffs, over the hills to Great Salt Pond and New Harbor, and clear out to the North Lighthouse. This isle is reminiscent of a smaller, undeveloped Bermuda: the sea is often somewhere on the horizon.

Of course, you can't swim in the Atlantic until much later in the season, but when you *can* swim, keep in mind that if Crescent Beach is crowded, you can walk past it to the adjacent northward stretch of sand, one of the best beaches in the Northeast. Even when you don't get wet, there is always some sense of ocean in the air: the salty wind, the dampness, the occasional fogs, the gulls crying.



THE MANISSES, A RESTORED 1870S HOTEL ON BLOCK ISLAND, IS JUST DOWN THE HILL FROM THE 1661 INN.

The gray-shingled **Hotel Manisses** is situated down the hill from 1661, closer to the road and to Old Harbor. We drew Pocohontas, one of its nicest rooms, at one end of the second floor. It had a private balcony overlooking the fountain garden and patio behind the hotel, and its four windows caught the cross-breezes. Although our room was right over the road and we were there on a busy weekend in season, the noises were not disturbing. Like the other seventeen rooms in this rejuvenated 1870 Victorian-era hotel, ours had turn-of-the-century furnishings: a massive and wonderfully firm Eastlake-style bed, a wicker lounge chair, a marble-topped dresser, a planter of ferns and ivy, candles for romantic lighting. Pleasing modern touches introduced by the Abrams family in their 1982 renovation were thick, sound-muffling carpet, towels nearly as thick, a generous-size all-tile shower—ours was not one of the four Manisses rooms with Jacuzzis—and a bottle of brandy.

Dining is divided between 1661 (breakfast and wine-and-nibbles) and the Manisses (lunch and dinner). Downstairs in the Manisses, a diverse raw bar is open at noon, a reminder of the proximity of the Atlantic. It features tuna, oysters, mussels, and shrimp, plus non-raw offerings like steamer clams and smoked bluefish. The dinner menu carries out the ocean theme, with entrées like swordfish, flounder, sole, scallops, and lobster—all fresh and very reasonable. Breads and desserts are baked here, and the Abramses grow vegetables in the large garden across the road from 1661. This season, there will be a Rhode Island seafood boil at 1661 on Saturday evenings: steamers, corn, potatoes, lobster. Other meals will include smoked meats, fish, and fowl from the family's smokehouse, plus vegetarian dishes and sushi and sashimi.

Mornings, you can arrange for coffee in your room, but it's essential to rise early enough to catch the buffet breakfast on the deck at 1661: eggs, sausage, corn bread, an entire enormous baked bluefish, home fries, and much more.

One final note: Manisses staffers dress in clothes appropriate to the turn of the century. Not costumes, as in Williamsburg, just appropriate clothes. And they're all nice enough to carry it off. Staffers will watch your gear while you bicycle or watch birds, and when the time comes (they know when), they'll drive you to the airport or the ferry dock.

Rates: In low season (now through May 23 at the Hotel Manisses and the Guest House; May 16 through 23 at the 1661 Inn), shared-bath rooms are $48 to $70 per night, double occupancy; private-bath rooms are $70 to $140. There are different rates in other seasons. Add 6 percent tax and 6 percent service charge. Full breakfast is included. A.E., M.C., V. Children over five only; no pets. Manisses will be closed from November 16, 1986, through April 4, 1987; the 1661 will be closed from October 14, 1986, to mid-May 1987; the Guest House is open all year.

Directions: The 1661 Inn, the Gues House, and the Hotel Manisses, Spring Street, Block Island, Rhode Island 0280 (401-466-2421), are just a few minutes by taxi from the docks at Old Harbor. Get in touch with Interstate Navigation Company, Galilee State Pier, Point Judith Rhode Island 02882 (401-783-4613), fo information on departures from Point Judith, Providence, and Newport (Newport service begins June 22). Ferries also de part from Ferry Street, near the railroad station, in New London, Connecticu (New London service begins June 7); fo information, get in touch with Nelseco Navigation Company, P.O. Box 482, New London, Connecticut 06320 (203-442 7891). To drive to ferry departure points take I-95 North to New London—abou 115 miles, a two-and-a-half-hour drive from New York. Or take I-95 North to North Stonington-Westerly Exit 92. Bear right onto North Stonington Road, and at the Westerly bypass take the righthand bypass, Route 78 East. Go left onto Route 1, heading north. Follow Route 1 to the Galilee Exit, Route 108. Bear right to Point Judith Road. Follow the signs to Galilee State Pier. This is about 160 miles—a four-and-a-half-hour drive—from New York.

Eastern Connecticut

WHEN YOU ARE picking a place for a weekend away from the city, "service" is not likely to be among the first things you think of. It's not quantifiable, like the room rate, the distance to the water, or the miles to motor on a Friday night. But service is surely one of the factors that determine whether you check out on Sunday with a glow of satisfaction or a glare of frustration.

And good service is likely to be a reason for making a second visit—because it matters, and we need it. In the daily run of things in New York, we are met with personal aggression, cultivated boorishness, and plain bad manners. We don't need any more of that. We need some more "Welcome, sir!" and "What would you like this evening, ma'am?" and "How can I help you?" That's a major reason that escaping city people keep going back to Bermuda, and it's precisely what we got at the **Inn at Chester.**

Driving toward that Connecticut River valley inn, we found ourselves running very late, thanks to dead-stop traffic on I-95 (there had been an accident). I telephoned ahead to say we'd be late for heck-in and probably late for dinner. Not to worry, I was assured. The reservaions would be held. When we did arrive, couple of hours late, the crib that we had requested was whisked into the room nd set up. When we blitzed downstairs o get to dinner, the smiling cocktail waitress offered us drinks in the lounge, elling us to relax and assuring us that our table would be ready whenever we iked. Our drinks appeared swiftly and were replenished without our having to emaphore for attention. As we went in o dinner, the evening desk clerk noted hat we had our sleeping three-month-old in tow and immediately offered to watch him for us during dinner, so that if he did wake up, we would be able to dine n peace. She was all smiles, and she meant it. We were flabbergasted. You cannot train staff people to be that thoughtful; either they are that way or they aren't.

The Inn at Chester, in the manner of a good small hotel, offers room service at breakfast, lunch, and dinner to all 48 of its rooms. For those who have a potentially disruptive infant along, that service can mean the difference—if the baby-sitting clerk happens to be absent—between dining and going hungry.

First-time guests usually come here because of the inn's location, in the bucolic Connecticut River valley, among some wonderfully preserved old villages. They come *back* for the service, the comforts of the inn's new rooms and public spaces, and the food.

Like many inns, this one just grew, but most of the growth is very recent. The place began as a Colonial farmhouse. Since 1983, owner David Joslow, who also owns the Gelston House restaurant in East Haddam and the Town Farms Inn upriver, in Middletown, has added the two new wings that contain all but seven of the rooms. The farmhouse has also spread out to include a kind of greenhouse dining room, a handsome lounge area with a towering stone fireplace and an antique grand piano (in rather thunderous use when we visited), and a flagstone patio under the pines, where guests can take meals.

In each generous-size room there's plenty of space, without crowding, for the queen-size wood bedstead, the chest of drawers, a pair of lounge chairs, and a table. And the owners have found a handsome solution to a design challenge that most places stumble over: how to build and furnish a new country lodging without chain-motel sterility on one hand or Kountry Kuteness on the other. It *can* be done.

At the Inn at Chester, most of the furnishings are not antiques, but rather quality, low-key, understated reproductions in solid good taste: a Windsor chair, a pine chest, a white woven bedspread. The secret, I think, is to avoid having everything match exactly—to come up with a look that's eclectic-homey—and to underdo the décor. The room is fairly spare when you view it item by item, but the effect is warm. The place has both a country-inn feel *and* comforts and modern advantages—soundproofing, security, modern plumbing (our bathroom was one of two equipped for handicapped people), and telephones. Unless you happen to be a country-inn purist who longs for mustiness and woodsmoke, this is an effective solution.

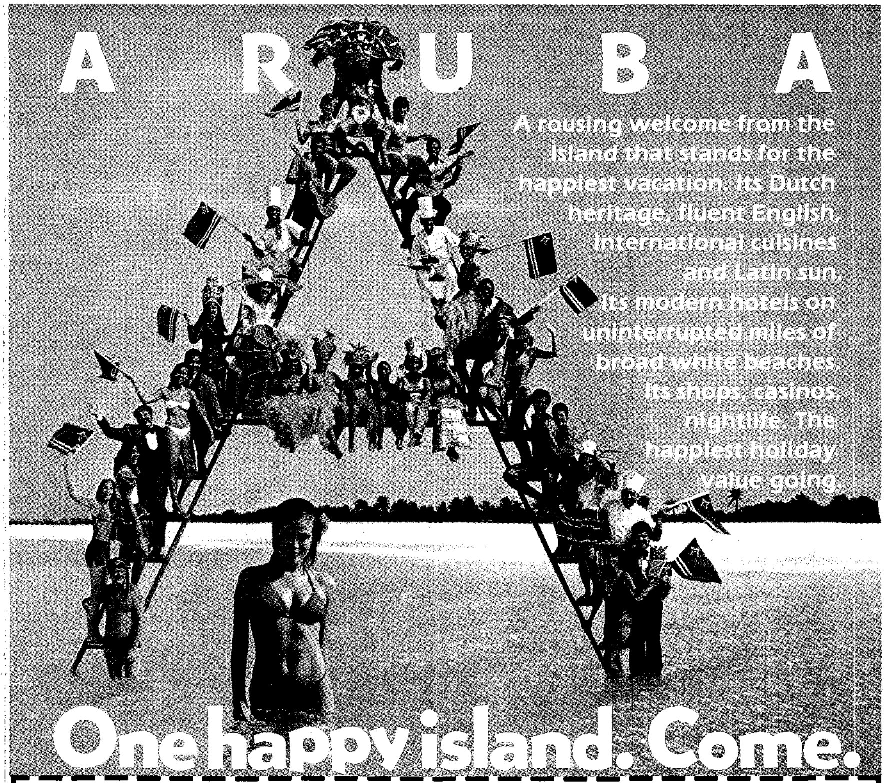
The inn is consistently low-key, but it offers amenities without getting resorty about it. There's a tennis court, bicycles (eastern Connecticut is laced with excellent back roads, and chef John Roy can see to it that you roll off to Chester or the state forest with a suitable picnic), an exercise room and sauna, and a billiard room. We found the hiking-and-jogging trail (with numerous, slightly incongruous exercise stations) a bit boggy when we were there, but it is a relief to be able to walk right out the door and into the woods. Nearby, there's the state forest, and Cedar Lake for summertime swimming.

The menu is limited, but what the innkeepers do, they do quite well. The cooking is basic American with some regional and earlier-American dishes: rack of lamb, game hen, tenderloin, that sort of thing. But . . . the tenderloin is stuffed with oysters, the game hen is sage-scented and morel-sauced, the rabbit has been marinated in red wine and is served atop root vegetables. The grilled-yellowfin-tuna special we tried was embellished with a reduced sauce of cream, fennel, and tomato. The trout—very large, fresh, and tender—was panfried in a lobster sauce with crayfish and leeks. The death-defying desserts were prepared in-house. The entrées averaged about $15, so with appetizers, wine, dessert, and coffee, dinner amounts to some $70 a couple. But then, you needn't pay for a baby-sitter.

Eastern Connecticut—the Connecticut

HOTEL MANISSES

There's a turn-of-the-century feel—in the décor and in the staffers' clothes—at the 1661 Inn's sister hotel.



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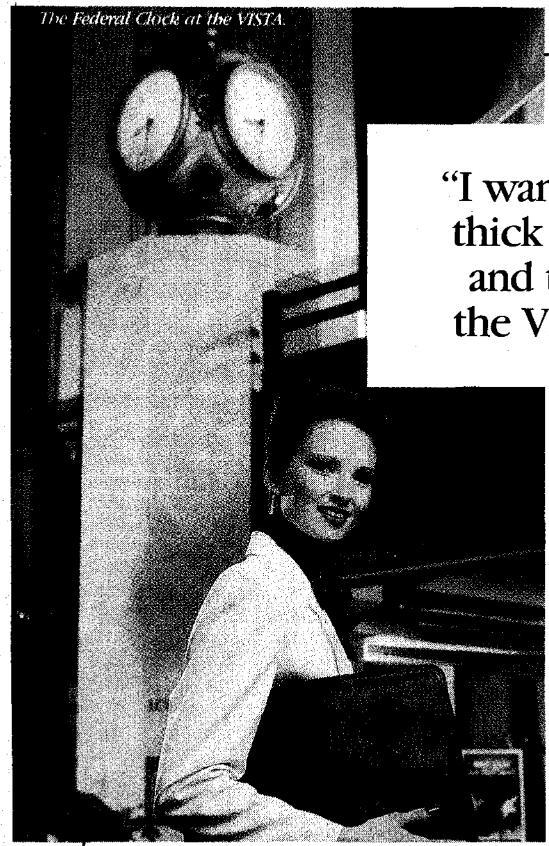

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River valley, the Thames River valley and along the shore to Rhode Island—has attractions aplenty. It is exactly the kind of mellow countryside of hills fields, forests, glimpses of water, and marks of history that rewards back-roads roving. The towns aren't bad, either. Places where it's best to park the car and spend the afternoon walking around include the beautifully preserved village of Chester; Essex, with its waterfront and historic railroad; East Haddam, for the Goodspeed Opera House; Mystic (all right, it is overdone and jammed, but the seaport and the aquarium are fun); and Stonington—everybody's favorite unspoiled little port town. There are many more, of course, but finding them for yourself is part of the fun.

Looking for a good place to stay when you need one, though, is not fun, and while there are reasons to travel here, it sometimes seems that the accommodations range from the chain motels along I-95 to practically nothing.

One welcome stopover is the **Norwich Inn,** just a twenty-minute drive north along the Thames River from New London/Groton and I-95. Again, a blurring of terms: The Norwich is not so much a traditional New England inn as it is a smartly civilized, small (75 room) hotel. It is not old by inn standards, but it has its own history: Built in 1929 by the Norwich Chamber of Commerce and the Treadway hotel organization, it drew such travelers as George Bernard Shaw, Frank Sinatra, and an earlier Prince of Wales (Edward). It went through a decline and various changes until it was bought by California real-estate mogul Edward J. Safdie, the progenitor of the Sonoma Mission Inn and Spa, a kind of *haute*-slimnastics layout that offers a regimen of physical virtue in surroundings of decadent Western luxury.

Norwich Inn hasn't gone that far as of this writing, but the Safdie Group has renovated the entire place in a high-gloss "country" style. The comforts of its rooms and public spaces, plus its undeniable amenities, make it a good choice for the area. There is a large swimming pool right outside, a system of nearby trails for cross-country skiing or jogging, decent tennis courts under the old trees. Also, the inn's grounds adjoin the eighteen-hole Norwich Golf Course.

Sometime in the fall, the inn's spa will open. There will be an indoor swimming pool, an aerobics room, a gymnasium, and facilities for such pampering as massage, manicure, and other beauty treatments. Special spa meals are already available. (Five-day spa packages, including lodging and meals, will run $950 to $1,200.) Most of these facilities will be available on an à la carte basis to the Norwich Inn's overnight guests.

There's something country-clubby

out the Norwich Inn. The lobby, with s houseful of doves, is so plush it's early an anechoic chamber. The comrtable, quiet rooms are decorated in nnamon, sand, or blue, with chintzpholstered chairs and sofas. Ours had n enormous, quite firm four-poster bed; was so high that a wood step stool was eeded for climbing aboard. One probm: If you should straighten up sudenly as you are ascending to bed, it's ıst possible that the lazily turning ceilg fan will whisk your toupee into a orner.

The dining room is handsome—white apery, stainless steel, fancy glassware, andles, and fresh-cut zinnias. The food mainstream American bird-and-beef; ot gourmet but plenty good, and plenty f it. We tried an enormous curried sald, followed by a hot-pepper tenderloin hat was really prime and tender, with ood garden vegetables: watercress, zuchini, cauliflower. Once the weather is arm enough, meals are served outdoors n an enormous wood deck that overooks the golf course.

The Norwich Inn's tilt toward extravaance is one that might have met with the pproval of actor William Gillette, who nade a bundle and spent it building what's now known as Gillette Castle, a ind of homegrown mad-Ludwig edifice that, as they say, must be seen to be believed. It's located in the high hills overlooking the Connecticut River, just upstream from the little Hadlyme-to-Chester ferry crossing, and downstream from East Haddam and the Goodspeed Opera House.

In the upcoming season, the Goodspeed (professional, regional productions in a landmark Gilded Age building right on the river) plans to concentrate on musical revivals: *Irma La Douce,* then *Fanny,* then *Carnival!*

Next door to the Goodspeed is another nineteenth-century architectural extravaganza, the aforementioned Gelston House. Once, it was a hotel; now it's a restaurant that has just become a six-room inn under the guidance of innkeeper Joslow of Chester. With a big open-air dining room commanding a full sweep of the river, the Goodspeed, and the drawbridge, it's a fine place to have brunch, and we found the brunches memorable. If you postpone your Sunday dining in favor of motoring about the countryside, you'll arrrive at Gelston House so hungry that you won't find it easy to choose among such entrées as crabmeat Devonshire, lobster-and-scallop crêpes, sausage baked in puff pastry, breast of chicken with herbed mushrooms and Vermont Cheddar, or the hearty "country" breakfast. We found a noticeable link between Gelston House and the Inn at Chester: same good cheer, same lightning-quick service.

Rates: Year-round, rooms at the Inn at Chester, all with private bath, are $80 a night, double occupancy. Add 7.5 percent tax. No meals are included. A.E., C.B., D.C., M.C., V., personal checks. Year-round, rooms at the Norwich Inn, all with private bath, are $70 to $85 a night, double occupancy; suites (sleeping two), all with private bath, are $100 to $150 a night. Add 7.5 percent tax. No meals are included. A.E., C.B., D.C., M.C., V., personal checks.

Directions: The Inn at Chester, 318 West Main Street, Chester, Connecticut 06412 (203-526-4961), is about 110 miles—about a two-and-a-half-hour drive—from New York. Follow I-95 past New Haven to Exit 64. Drive north on Route 145 till you reach Route 148. Turn left and proceed west on Route 148 to the inn; it's on your right. Norwich Inn, Route 32, Norwich, Connecticut 06360 (203-886-2401), is about 140 miles—a three-hour drive—from New York. Take I-95, the Connecticut Turnpike, north to I-395 (a.k.a. Route 52), and proceed north to Exit 79A. Go east on Route 2A to Route 32. Turn left, and go north on Route 32 to the inn; it's on your left.

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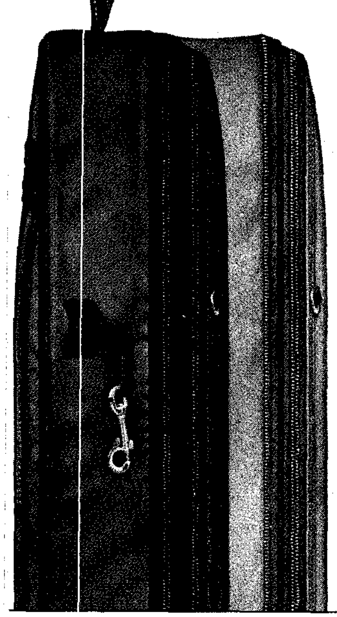

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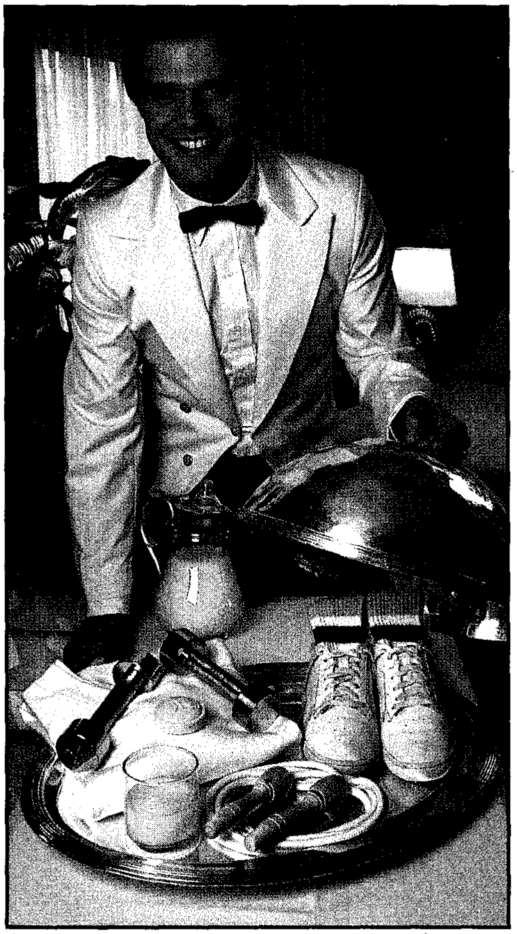

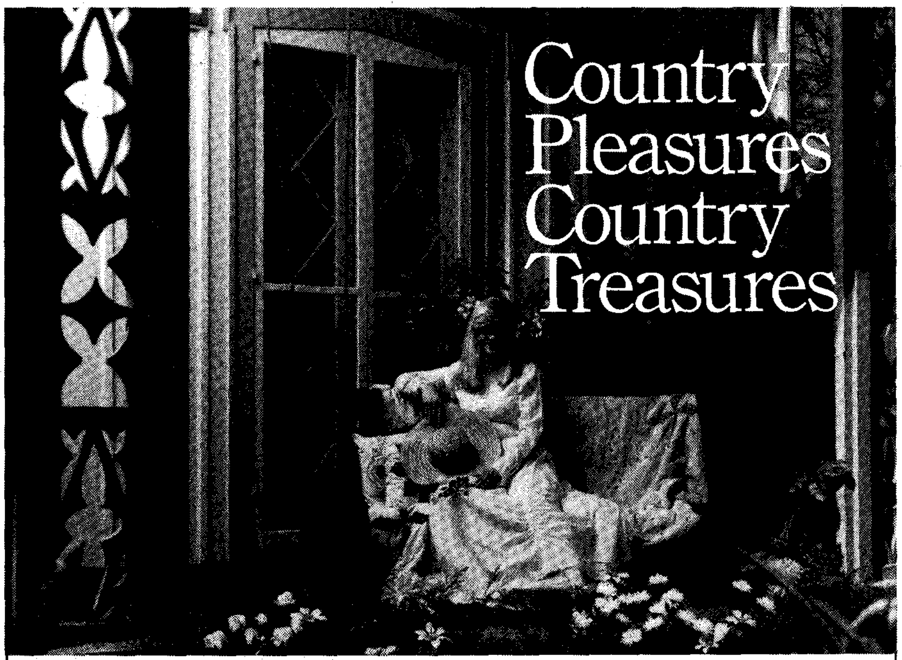

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The Catskills

NEW YORK

TWO NAMES TO CONJU with: Beaverkill and Rock feller. The first is one of t premier trout streams in t Northeast, the home cou of American dry-fly fishin The second refers here to Larry Rockefe ler Jr., son of the Rockefeller who used own Rockresorts—Caneel Bay and Litt Dix Bay. Larry owns the **Beaverkill Va ley Inn** and a fair share of the vall itself.

This inn—where the two names com together—is something of a surpris especially to those expecting a fis ing camp in the sticks. You don't com here to rough it; you come here t smooth it.

How smooth is it? When I telephone for a reservation and was told to bring bathing suit ("In March? In the Cat kills?"), I thought it was a joke.

No joke. Among other serious amenities, the inn has a large, new, tiled swimming pool housed in a glassy structur that is, according to co-manager Walte Sive, a state-of-the-art solar-heating contrivance. The adjacent locker rooms ar as posh as those in a private countr club, providing towels that are as dens as rugs.

How smooth is it? There's a consolation pond stocked with trout for thos whose casts caught only leaves an weeds. And for those given to capita indulgence, there's a help-yourself sod fountain stocked with many flavors o Häagen-Dazs, and there are no prices o people to rein you in. You sidestep you guilt, step behind the counter, and indulge in your fantasy frappés.

This Rockefeller's pleasure dome wa the near-moribund Bonnie View fisherman's hotel until just a few years ago Larry came upon this wild, wooded region just as it was about to be develope in ways he didn't like. He bought the ol hotel and some other properties, an things began to develop in a way he *di* like.

The hotel building was all but gutted and then redone. From the outside, it has kept the look of a plain white old frame hostelry with wide, wide porches well stocked with white wicker settees and white wood rocking chairs. Inside, the first floor is at once homey and sumptuous, with a paneled wood stairway and a pair of living rooms with fireplaces, cozy couches, Windsor chairs, game tables, cut flowers, and ornate lamps. It's almost self-consciously low-key, striving to avoid making a design statement. The dining room is all oak tables and Grand apids press-back oak chairs. A wing as added to accommodate a sizable bar d lounge area with windows that view a atio, the trout pond, and the Catskills eyond.

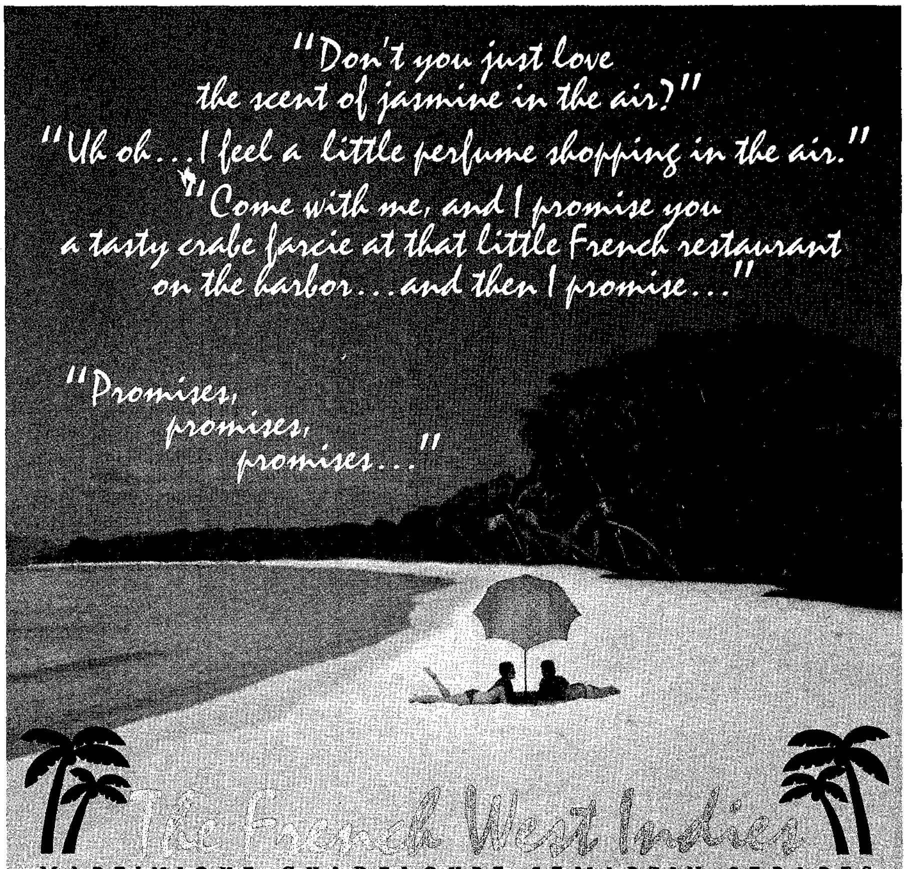
Lest claustrophobia overtake the non-shing guests ("What'll we do if it rains l weekend?"), there are recreation oms downstairs, including a Ping-Pong ble and a regulation pool table.

The twenty guest rooms are modest in ze but quite completely appointed with ictorian-era furnishings (some antique, ut most reproduction): Each has an normous enamel-and-brass bed, a cushy rmchair, and brass lamps. The floors are ainted, the walls papered. The place has een renewed with a slightly glossy neo-ictorian air that extends to such items s stained-glass scenes of the surroundg forest terrain. It's just a bit overdone, s if someone took hold of a Victorian atalogue and couldn't let go soon nough. Still, it's homey.

Even for guests who aren't waders with ests festooned with tied flies, Beaverkill alley Inn is a pleasant place to stay: here are many miles of cleared hiking nd cross-country-ski trails, and, of ourse, that pool. Nearby, guests can bicycle and square-dance; 30 minutes way, there's horseback riding. Still, fishng is the main order of business here. Beaverkill remains one of the finest streams in the East for stocked and wild rout—it's well nigh the perfect environnent for those wiliest of freshwater fish, nd a six-mile stretch of this cherished stream is available to inn anglers.

Fly casting is one of those sports that can become a way of life, and for the uninitiated and perfectionists, there's a fishing school (reservations required), run by professionals Joan and Lee Wulff; students stay at the Beaverkill Inn or at one of the inn's group annexes—Ardsley House or Quill Gordon Lodge. Weekends in the early weeks of the trout season—late April and early May—are booked months in advance.

In keeping with the casual Top-Siders-and-corduroys air, dining is family-style, and there's no menu. The manager-chef, Jennifer Widdifield, presents an entrée (sometimes two), along with fresh local vegetables in season and breads and desserts she has baked herself. Offerings run to the likes of veal stew with mushrooms and fresh string beans in a wine-cream sauce, or a bouillabaisse that includes lobster; a salad of red cabbage and artichokes; and steaming fresh loaves of dill bread. Breakfasts are hearty: blueberry pancakes, French toast, sausage links, bacon, scrambled eggs, muffins, juices, coffee . . . and on and on. The tables are small, and chances are you can talk shop if you're not an angler; every person we dined with was involved in media and spent his or her weekdays in midtown.


"Don't you just love the scent of jasmine in the air?"
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Rates: Year-round, the Sunday-hrough-Thursday rates are $85 per erson a night, double occupancy, for hared-bath rooms, $95 per person for rivate-bath rooms. The weekend rates wo-day minimum stay required) are 110 per person a night, double occupan-y, for shared-bath rooms, $125 per per-on for private-bath rooms. Three meals a lay, plus tea, are included. Add 7 percent ax. A.E., M.C., V., personal checks.

Directions: Beaverkill Valley Inn, Lew ieach, New York 12753 (914-439-4844), s 120 miles—a three-hour drive—from New York. The inn sends guests a de-ailed map.

The Delaware Valley

PENNSYLVANIA AND NEW JERSEY

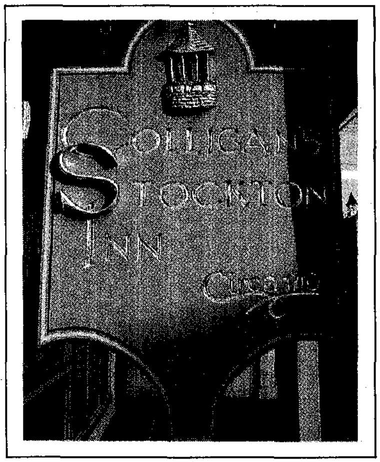
THERE HAS ALWAYS BEEN A lot of travel along the Delaware River—on the water, then on the canals, the railroads, and the roads. The evidence remains in place: Canals with towpaths flank the river. Special-interest bridges abound, from a covered wood one at Uhlerstown to the Roebling suspension bridges at Lumberville (a kind of miniature, pedestrian Brooklyn Bridge) and Riegelsville, and they provide diverting means of crossing the river. It was just downriver that General George Washington and his men crossed the Delaware on Christmas night in 1776 to deliver a wassail greeting that none of the Hessian troops at Trenton ever forgot.

This tradition of travel means that the Delaware Valley has more than the usual number of lodgings, most of them country or canal-side inns, some new and some over 200 years old. Two inns on opposite sides of the Delaware offer opposite views of how to be a country inn: Colligan's Stockton Inn in Stockton, New Jersey, and the Black Bass Hotel in Lumberville, Pennsylvania. Each is worthy of note.

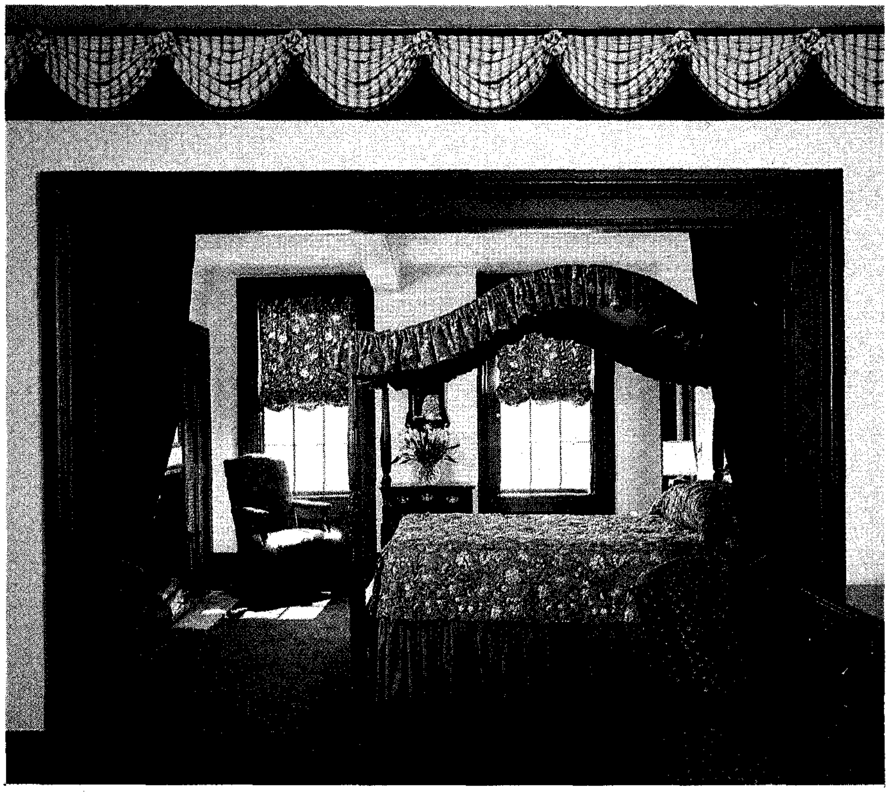
Colligan's Stockton Inn no longer belongs to anyone named Colligan; it was purchased and extensively renovated by Todd Drucquer, who until recently owned and operated, with his father, the Pump House Inn in the Poconos. It is not merely *a* small hotel, it is *the* small hotel; the very prototype, the one immortalized in the Rodgers and Hart song "There's a Small Hotel," and it does indeed have a wishing well, just as the lyrics say.

The inn, located on the main street in the town, began as a private house in 1710. Some rooms were added around 1830, when it first became a public house, and these older sections of the place contain dim, atmospheric dining rooms with plank floors, stone fireplaces, and 1930s murals that depict in a kind of primitive Grant Wood way the buildings, characters, and scenes of Delaware Valley life in the heyday of the canals, from 1830 to 1850. Over the years, the inn has continued to expand: There's now a large garden lounge (fish ponds, waterfalls, and alfresco dining in season), as well as guest rooms in the main building, the 1830s Carriage House, the 1850 Wagon House, and the 1860 Federal House.

When Drucquer bought the inn, in 1983, it was a restaurant only, having stopped accepting overnight guests long before. Undertaking an ambitious conversion program, the family turned the buildings' various offices and storerooms into first-class accommodations. Our room in the Federal House, a plain stone-and-frame building whose interior has been renovated to a brilliant finish with period touches like crimson wallpaper, took up the whole front of the second floor. It was decorated as a suite, with a canopy bed and matching dresser plus a sitting area with upholstered chairs, a couch, and a writing table. All the fur-



WITH ITS DIM, ATMOSPHERIC DINING ROOMS AND 1830S BAR, THIS DELAWARE VALLEY INN IS SUFFUSED WITH THE PAST.



COLLIGAN'S STOCKTON INN

Antiques or quality replicas furnish the inn's carefully restored buildings, which date from 1830 to 1860.

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nishings were antiques or quality repl cas. In the fireplace, logs and kindlin awaited the touch of a match; beside th coffee-maker was a basket containin coffee, teas, and sugar; concealed und the counter was a small refrigerato so guests could keep juices cool. Th room was thickly carpeted, and soo after unpacking on a cool weekend, w sprawled out before the fire with book and wine.

Note: This is a good place for a weel end with a small child, thanks to the so lidity of the building and the upholster which damp the potentially disturbin cries and whimpers, and thanks to th large-spirited, welcoming attitude of th staff. (No cribs are available, however.)

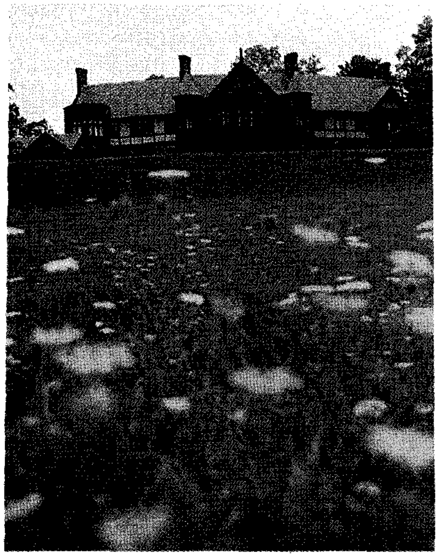
The dining rooms have a woodsmok patina that could not have been synthe sized, but had to be acquired the har way, over the years. These are coz rooms, with pine wainscoting, green ta blecloths, candles, and reflections fror cut glass. The menu—mainstream Amer ican—changes twice a year. Warm weather specials run to lobster salad an duck. When we stopped in, Drucque was offering roast quail served over rab bit pâté (game is featured in season). Th appetizers rival the entrées in ambitio and size: We chose the stuffed mush rooms, followed by salmon stuffed wit shrimp, lobster, and mussels. The vegeta ble side dishes were done with excep tional care: everything fresh, nothing overdone.

The wine list's emphasis is on Califor nia entries from Rutherford Hill, Clos Du Val, and Freemark Abbey. To keep them affordable, innkeeper Drucquer prices all wines at cost plus a $5 markup.

After dining, we took a pleasant walk down to the river, then out onto the bridge. The Delaware Valley has many places that are perfect for country walks in springtime. Downriver, in the forested hills now known as Washington Crossing Historic Park, there's a kind of wildflower mecca, the Bowman's Hill Wildflower Preserve, with 26 wildflower trails. The various paths feature ferns, marsh marigolds, azaleas, laurel. (On the weekend of May 10, wildflower plants will be on sale at the preserve.) The towpaths along the canals are very agreeable for meandering, too.

New Hope, a village once colonized by artists and now overrun by trapped tourists, has long (perhaps too long) been the focal point of this region. It does have galleries, antiques shops, and eateries of every stripe. But it's crowded, and for years has been as hopelessly commercialized as East Hampton. I would not go near New Hope unless I couldn't pass another day without taking a mule-drawn barge ride on the old canal.

It's more rewarding to circle around the fringes, in Hunterdon County, New ersey, and Bucks County, Pennsylvania, erhaps for some shopping in the classier utlets of Flemington or Quakertown. Or erhaps for meals: We lunched well at e outdoor River's Edge café at Washgton Crossing and enjoyed a fine runch at the mill-site Cuttalossa Inn (no vernight guests) in Lumberville. Then e stopped at the Moravian Pottery & ile Works, in Doylestown, a national ndmark and living museum-factory at continues to make—and sell—tiles the same styles as those turned out at e turn of the century. You can take the our and see how it's done, or browse in e shop for glazed decorative tiles: symbols, faces, flowers, animals, allegorical scenes, numbers, all in warm colors. The tiles cost only a few dollars apiece. Back in Stockton, Country Tiles, a shop in the old railroad depot, offers newer decorative tiles imported from Mexico, Brazil, France, Italy, and Holland.



BLANTYRE

Tower windows, roaring fires – this is the *grand house in the country.*

Over on the Pennsylvania side of the Delaware River, the **Black Bass Hotel** has been in operation since 1745, and it does have the air of a house where things change slowly—when they change at all. It's been owned by Herbert Ward for the last 39 years, and it remains an unrenovated, unreconstructed, funky place. This is the hotel you have when you do things as you damn well please, when you don't go to seminars on how to run a country inn or bother with herbal soaps and mints on the pillows. It is the way that most country inns and hotels were until not very long ago: a true experience of the realities of a particular place. River valleys are low and damp, so the Black Bass has a slightly mildewed air. You can hear the river out there, hear the odd splash in the canal, hear the birds.

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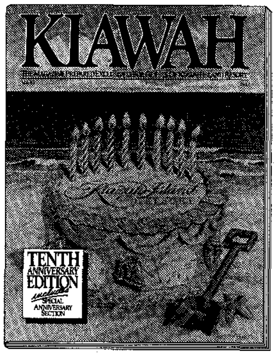

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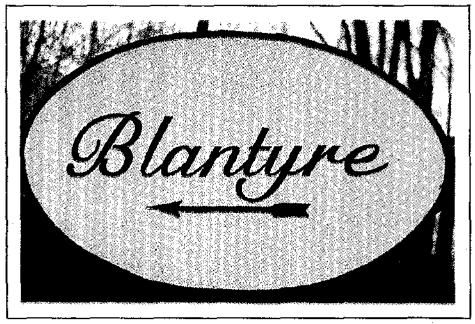
☐ No two wood chairs in the oldest of the dining rooms match.

☐ There appear to be enough out-of-print books on the shelves in the upstairs hall—some of them first editions—to start a bookstore.

☐ The pewter bar in the room full of English-monarchy memorabilia was bought and shipped over from Maxim's of Paris.

☐ The menu, which changes four times a year, was hand-lettered, then printed on brown kraft paper.

The ten rooms are furnished with eclectic assemblages of nineteenth-century pieces, some Eastlake, some not. The rooms are passably comfortable, though unpretentious and unrenovated. Accommodations are comparatively inexpensive, but it is the kitchen that keeps 'em coming to the Black Bass.



BLANTYRE IS ONE OF THOSE PLACES THAT ECLIPSE WHATEVER ATTRACTIONS DREW YOU TO THE AREA. IN THE BERKSHIRES, THAT'S NO SMALL FEAT.

Manager Evan Hume describes the cooking as "American provincial" with a regional flavor. The menu features roast duck, roast quail with wild rice and cranberries, trout, chicken with pasta, broiled sirloin, and such. We started with appetizers of oysters (three, large) baked with spinach leaves in anise, followed by a chicken entrée with vegetables: celery, carrots, leeks, mushrooms, yellow squash, and parsley; we also had the trout special. It was broiled with herb butter and garnished with fresh dill, served with a grilled half-tomato with Parmesan and side dishes of red potato, carrots, and squash. Both the chicken and the trout were served in generous portions, and both were fresh, meaty, and perfectly cooked. Everything—including the *homemade* strawberry-lemon ice cream with sprigs of mint—was simple and very well executed.

Like other inns with this many years on them, the Black Bass Hotel has grown and spread. It now has several dining rooms, bars, and lounges. Some of the rooms open onto riverside balconies, and there are three suites with sitting rooms. This hostelry has aged into a local institution, simply transcending the usual considerations that one brings to bear on newer accommodations.

Rates: Year-round, rooms at Colligan's Stockton Inn, all with private bath, range from $50 to $95 a night, double occupancy, Sunday through Thursday; weekend rates (two-day minimum stay required) are $60 to $115 Add 6 percent tax. A Continental breakfast is included. A.E., C.B., D.C., M.C., V., personal checks. The inn will be closed Christmas Day.

Year-round, shared-bath rooms at the Black Bass Hotel are $50 a night, double occupancy, Monday through Thursday; the weekend rate is $70 a night (two-day minimum stay required). The three suites, each with private bath and each sleeping two, are $125 or $150. Add 6 percent tax. A Continental breakfast is included. A.E., C.B., D.C., M.C., V., personal checks. The inn will be closed on Christmas Day.

Directions: Colligan's Stockton Inn, Route 29, Stockton, New Jersey 08559 (609-397-1250), is about 75 miles—nearly a two-hour drive—from New York. Go through the Lincoln or Holland Tunnel, then take either the New Jersey Turnpike or Routes 1 and 9 South to Route 22. Proceed west on Route 22 to Route 202, and follow it south to Route 29. Take Route 29 North to the village of Stockton; the inn's on your right.

The Black Bass Hotel, Route 32, Lumberville, Pennsylvania 18933 (215-297-5815), is only a few miles beyond Stockton. Follow the directions above, then cross the Delaware River at Stockton, and go north on Route 32 three miles to Lumberville; the hotel is on your right.

BLANTYRE

This inn is so imposing it was once called a castle. It's no place like home—but that's the point, isn't it?

The Berkshires

MASSACHUSETTS

ONCE UPON A TIME, THIS hostelry was called Blantyre Castle, and for once that term wasn't much of an exaggeration. That's surely more accurate than calling it a hotel or inn.

Blantyre is *the* grand, virtually definitive house in the country. It's the setting that a romance writer at her most fervid might conjure for a fantasy weekend. It's all there: the roaring fireplaces, the carved doors, the crystal candelabra, the tower windows, the grand sweep of lawn, the distant hills . . .

We stayed there some years ago, when

Photographs by Bob Krist.

was Blantyre Castle and before it had een so strenuously restored. It was roiantic, in a dark and creepy, Edward orey way. We expected surprise apearances along the twilit corridors. uilt in 1902 as a late-Gilded Age gift, a ibelot from a wealthy tycoon to his wife, iis dark-brick house on the landscaped noll outside Lenox, Massachusetts, beame a special kind of country inn. The itzpatricks, of the Red Lion Inn and ountry Curtains catalogue fame and rtune, bought it and returned it to omething akin to grandeur, then repened it as an *haute* retreat.

Blantyre is one of those select places hat transcend mere lodging and overhadow whatever attractions drew you to he area. In the Berkshires, that's no mall feat. Aside from the meadows and roves on its 85 acres—for roving and arrying—consider the swimming pool, he four Har-Tru tennis courts (there's a esident instructor), the hot tub, the sauia, the custom-conjured picnics, the muic room with harp, the snug rooms with ucolic views.... There's even a bentrass croquet lawn of tournament qualiy, where whites are required and a resilent pro conducts lessons on the sixvicket game.

In spring, it's a good thing that Blanyre is so captivating, because most of the aunted Berkshires cultural events—the oncerts, dance recitals, stage performances—don't get under way until June. Until then, the aesthetics of Blantyre might prompt an exploration of the Berkshires' more static attractions. There's a wealth of celebrated houses: the William Cullen Bryant Homestead in Cummington; "The Mount," summer home of writer Edith Wharton; Herman Melville's "Arrowhead"; the mansion and studio of sculptor Daniel Chester French—"Chesterwood." At Williamstown, the Sterling and Francine Clark Art Institute has a full collection of paintings by Degas, Monet, Toulouse-Lautrec, Renoir—on and on.

Returning to Blantyre, we stayed in the Corner Room, which looked out through the trees to the lawns and hills. With its enormous four-poster, silken wallpaper, Orientalia, and Louis Something furnishings, it seemed overdone, but everything did work together. It's no place like home, but then that's the point, isn't it? The bathroom, which has a nice view of the kitchen's herb garden, is as large as some inn rooms we've stayed in.

The other seven rooms and suites in the main house are similar. Over a dozen other rooms, some more contemporary in look, are scattered in the poolside Carriage House and other cottages.

Each evening before dinner, a large cocktail cart makes a five o'clock appearance in the living room. It is comprehensively stocked with whiskeys and sherries. You take what you want—and sign for it. Then you sit down and examine the menu. Choices are limited (but then, you can eat only one meal at a time). Dinner is served in a paneled and tapestried room. During our latest visit, all the tables were in silver and pink, each one lighted by a single taper that shivered in the slightest draft. These civilized trappings were powerless to influence the manners of one no-class Neanderthal customer who continued—through his and others' dinner—to suck on a half-lit cigar that smelled like smoking brake linings.

Nevertheless, we were able to appreciate the appetizers—swordfish with green peppercorns, grilled wild mushrooms with garlic and olive oil, and a fine tomato-and-cheese soup. A tricolor fusilli constituted the pasta dish, and then we went on to entrées of double-cut lamb chops in port and a grilled striped bass. We wished we could eat *two* dinners. The entrées might be small, but the entire meal was effective.

In some ways, mornings are Blantyre's best time. The sun came across our room from one corner, and from our high bed we watched the mists fade from the dewy lawn and banks of trees. Except for the birds, the country silence was complete. Outside the door to our room, the Berkshire *Eagle* landed and, by prior request, so did a breakfast tray (Blantyre offers room service). It contained a pitcher of excellent coffee, with a choice of milk or cream, and a basket of warm croissants and muffins and preserves.

Downstairs, though, the real breakfast is served in the tile-floored conservatory, with the sun streaming in the tall windows. Fruits, pancakes stuffed with strawberries, omelets with Gruyère, orange, and coriander... anything you're likely to order will be served up.

Blantyre is an extremely civilized experience.

Rates: In season (May 30 through October 26), rooms, all with private bath, are $150 to $300 a night, double occupancy. Add 5.7 percent tax. Add 10 percent to room fees, 15 percent to all food and beverage charges. A Continental breakfast is included. Dinners are prix fixe, at $50 per person. No credit cards; personal checks. Blantyre will be closed from October 27 through May 29, 1987.

Directions: Blantyre, Lenox, Massachusetts 01240 (413-298-3806 until May 1, 413-637-3556 after May 1), is about 150 miles—a three-and-a-half-hour drive—from New York. Take the Taconic Parkway or I-684 and Route 22 North to Route 23. Go east on Route 23 to Route 7 at Great Barrington, then follow Route 7 North five miles to the second stoplight north of Stockbridge. Bear right onto Route 20 South, and go about a half-mile to Blantyre's drive, on your left. ■

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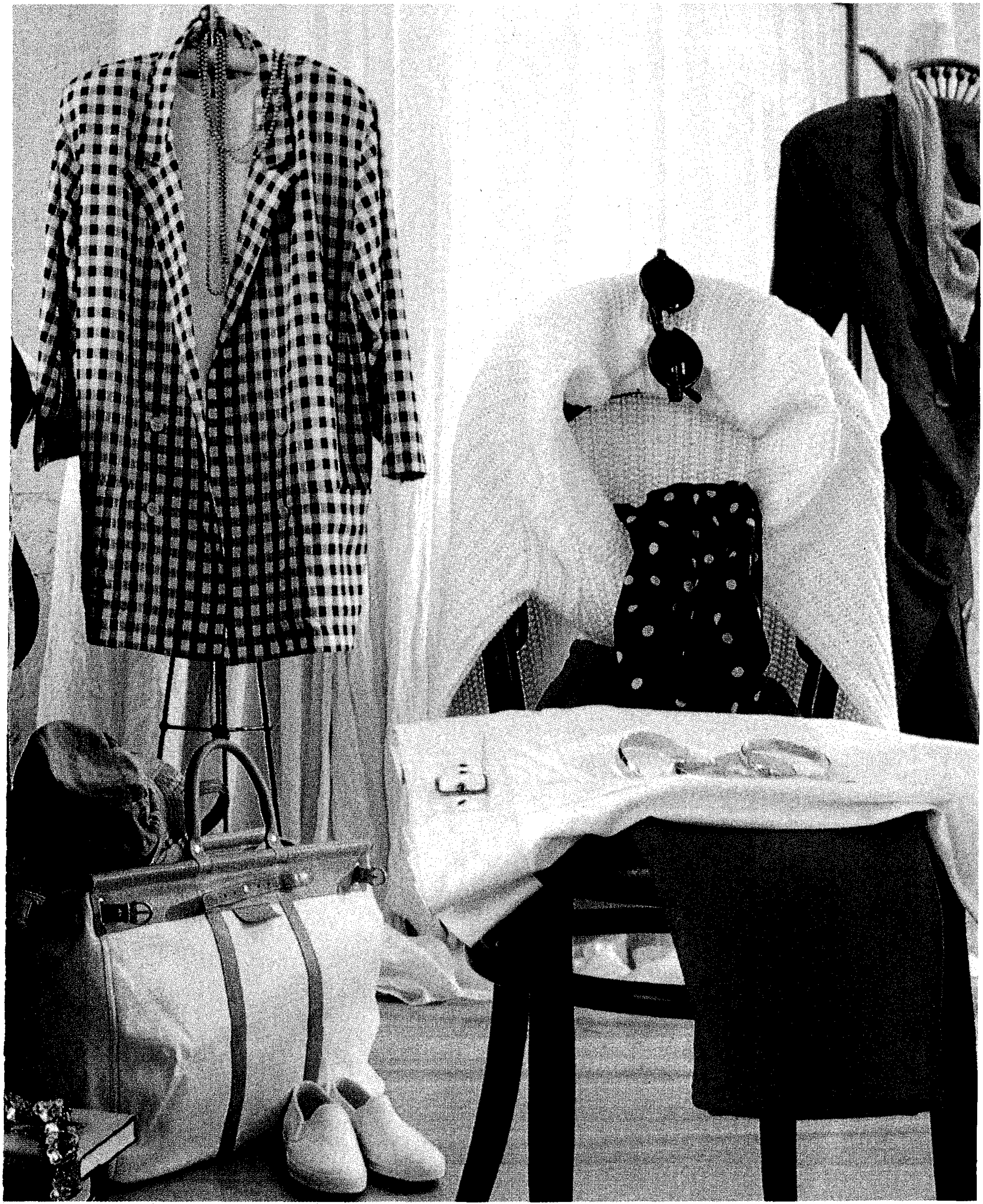
SLIM PACKINGS

By WENDY GOODMAN

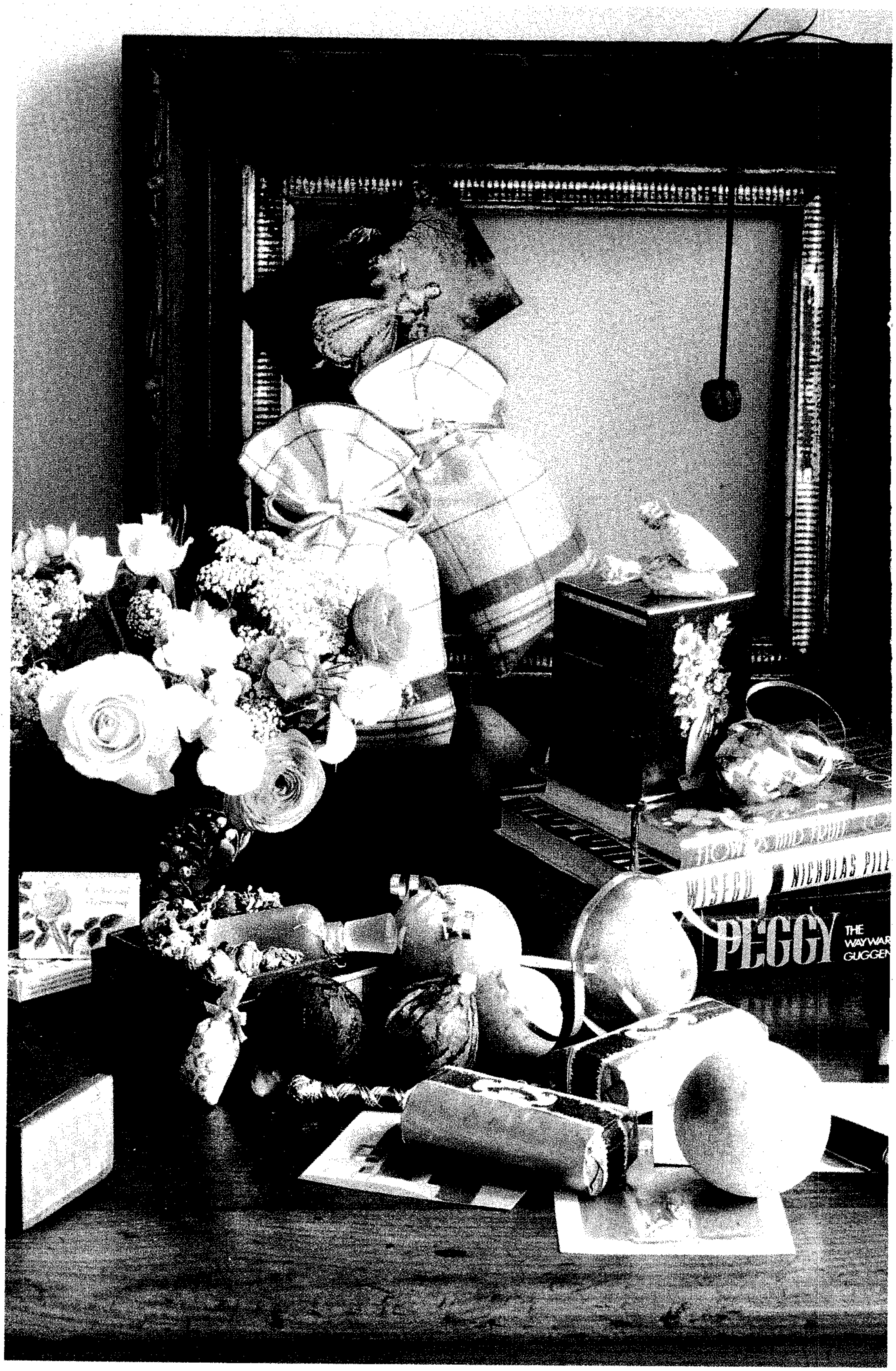
Photographed by OBERTO GILI

The weather could be cool or hot, it might pour or not—and your weekend plans are equally unpredictable. What to pack? Separates with clean lines, pieces that work interchangeably—a roll-waist skirt that goes long or short (with a bulky sweater or a silky shell), a blazer that goes with everything. . . . Keep it simple. And don't forget your raincoat.

Clockwise from left: cotton-knit tube skirt, about $35 at Benetton; belt with nickel buckle, $92 at Henri Bendel; pressed-leather loafers by Anne Klein, $120 at Macy's; vintage silk scarf, $15 at New Republic Clothiers (17 Greene Street); silk jacket by Adrienne Vittadini, $195 at Macy's; rayon shell, $58 at Barneys New York; 104-inch rope of stainless-steel beads, $24 at OMO Norma Kamali (11 West 56th Street); nylon raincoat,



about $69 at Benetton; silk-chiffon scarf by Baar & Beards, $13 at Macy's; sunglasses, $5 at New Republic Clothiers; Shaker-knit cotton sweater, $55 at Barneys New York; polka-dot silk scarf by Echo, $22, white cotton-twill walking shorts by Suez, $28, and metal bangles by Monet, $9.50 and $10.50, all at Macy's; cotton-knit sweatpants, about $32 at Benetton; canvas slip-ons by Keds, $19 at Capezio in the Village (177 MacDougal Street); canvas-and-leather bag by Il Bisonte, $365 at Macy's; cotton-madras cap, $15 at New Republic Clothiers.



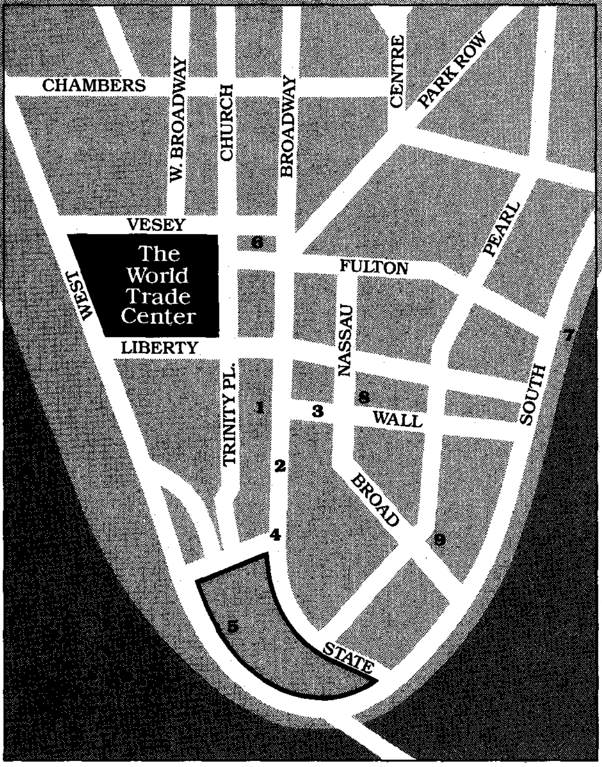
Clockwise from left: boxed bars of soap by Crabtree & Evelyn, 55 cents each at Ad Hoc Softwares (410 West Broadway); large sachets by Agraria, $16 each at Bendel's; small sachets by Scarborough, $1.75 each at Ad Hoc Softwares; box of three soaps by Penhaligon's, $40, and wrapped bars of soap by Annick Goutal, $10 each, at Bergdorf Goodman; hand-painted marble fruits, $9.50 each at Zona (97 Greene Street).

Photographed at Judyth van Amringe's studio.

Fashion associate:
Valarie Ebeier
Fashion assistant:
Lisa Schifter Greenberg

Something sweet-smelling, a good book or two . . . here, house gifts most anyone would welcome. Who knows? You might even be invited back. ▬

YOUR OWN WALKING TOUR OF NEW YORK'S BEGINNINGS BEGINS AT THE WORLD TRADE CENTER.



Stand at the Deck at the World Trade Center and you can see where Nieuw Amsterdam's first arrivals came ashore. In fact, a walking tour of our neighborhood is a fabulous *history* lesson for you and the kids. A 3-state observation deck view from a quarter mile up is the most breathtaking *geography* lesson you ever had. (What's more you can have some of the best *gastronomy* lessons anywhere in the city in our 22 great restaurants and gourmet snack spots including, of course, the world-famous Windows on the World.)

1. Trinity Church. Visit the famous graveyard of one of the city's oldest churches, where many of our nation's heroes are buried: Alexander Hamilton, Robert Fulton, Commander James Lawrence ("Don't give up the ship"). The church's museum houses everything from 17th century birth records to old sermons.

2. Broadway. "Breetweg" to the Dutch, it's an avenue of history. No. 1 was Washington's HQ. During the British occupation, the Benedict Arnold betrayal plot was hatched here. In fact, Arnold lived at No. 3. No. 39 is the site of the Washington's second presidential mansion.

3. Wall Street. You may know how this street—Nieuw Amsterdam's northern border—got its name. But not many people know the wooden wall which Peter Stuyvesant put up for protection against the Indians didn't do its job very well. The Indians took the planks for firewood.

4. Bowling Green Park. Where the first European settlers built their houses. Where Peter Minuit purchased Manhattan. Where the settlers played "bowls." Where 150 years later America's first protest against British oppression took place. The park fence is an 18th century original.

5. Battery Park & Castle Clinton. Battery Park is named for the gun batteries that protected the Dutch city from invasion (unsuccessfully). Peter Stuyvesant lived at the site. The Castle, once an island fortress, later became the new world's show biz capital, where P.T. Barnum introduced Jenny Lind. Where Morse demonstrated his new-fangled telegraph. Where Ellis Island's forerunner welcomed 7 million new Americans.

6. St. Paul's Chapel. Manhattan's oldest surviving church, a block from the World Trade Center, is the perfect spot to begin touring New York's beginnings. When New York was the country's capital, George Washington worshipped here regularly. His pew is marked.

7. South Street Seaport. During the great age of sail they called this the Street of Ships and you could see masts all the way down to the Battery. Partially restored, the area is now a model of the early 1800's, with tall ships, food stalls, shops and fine restaurants.

8. Federal Hall. Site of the first Capitol of the U.S., where George Washington took his oath of office. Congress met here for the first time in 1789 and adopted the Bill of Rights in the hall of the original building. Much earlier it was the site of the City Hall and the Zenger trial which established press freedom in the colonies.

9. Fraunces Tavern. Refurbished and looking much as it did in the late 18th century, it's a museum upstairs, a busy restaurant below. Washington toasted a farewell to his officers here and the predecessors of the Continental Congress met here. (Proprietor Fraunces had been Washington's servant.)

The Deck: 9:30-9:30 every day. $2.95 adults. $1.50 children and senior citizens. For information on the Observation Deck at the World Trade Center call: (212) 466-7377.

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By Corky Pollan

All About Naïf

In need of furniture for his house near Toulouse—and inspired by his cat—Gérard Rigot began fashioning fantastic animal-adorned tables and chairs. Carving and painting, Rigot cunningly captured each creature, and now, ten years later, his home looks like the ark as painted by Rousseau. Tiger chairs and a giraffe cradle serenely share the space with a camel storage chest and a bird dressing table. Rigot's naïf pieces were shown at the Musée des Arts Décoratifs in Paris, where we first fell in love with his stolid dog benches and whimsical kiddie-size chairs. What a wonderful surprise to find so much of his unique work right here in New York! (From $650 for a child's goat chair to $1,500 for a parrot table to $3,000 for a feline armchair.)

"A MENAGERIE OF DESIGN"/*The Gallery of Applied Arts/24 West 57th Street*
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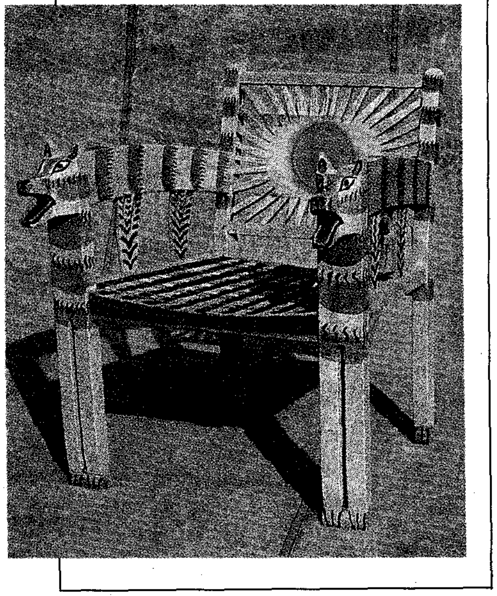

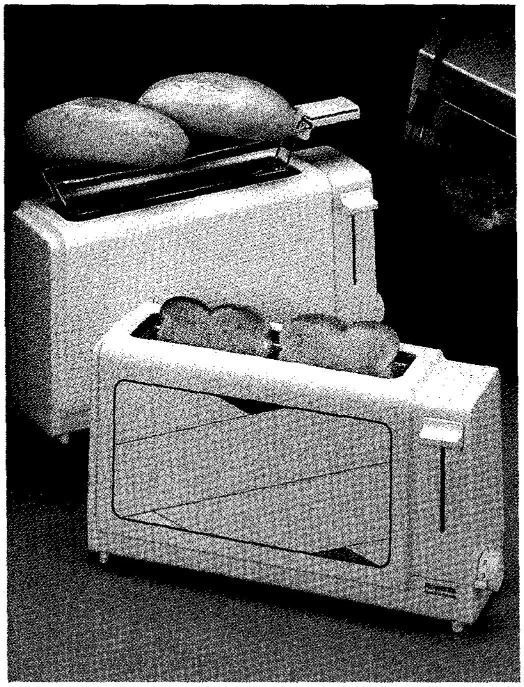

Bread Alert

Now you can display your toaster on your mahogany sideboard along with your Villeroy & Boch. Rowenta has come up with new versions that dispel the notion that toasters must be unexciting stainless-steel boxes. With a thermoplastic shell that keeps them cool, a bread slot wide enough to hold a bagel, and such extras as a basket for toasting sandwiches and a bun warmer, toasters have at last entered the fashionable eighties. (The raised-dot design is $40; the Trio pattern, $45; accessories, $10 and $14.)

COLUMBUS AVENUE GENERAL STORE/*207 Columbus Avenue, near 69th Street*
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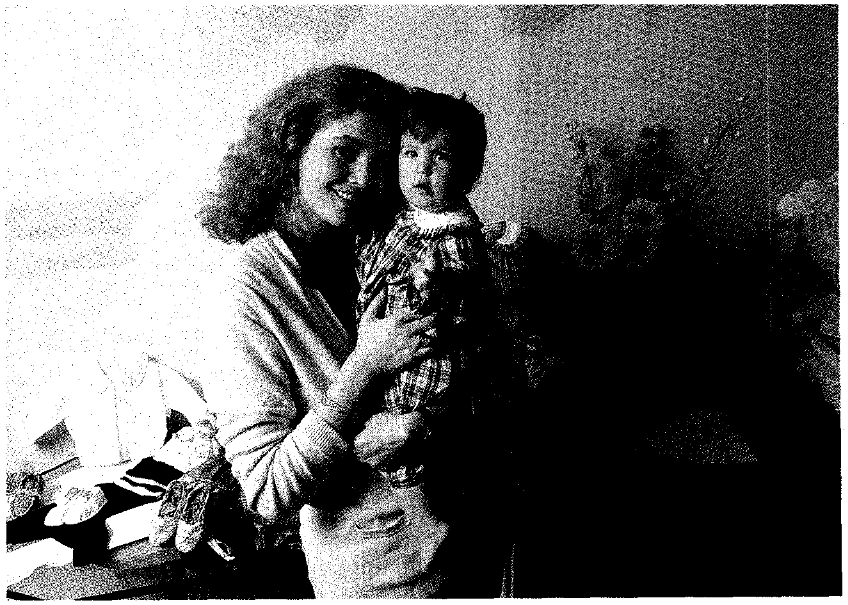
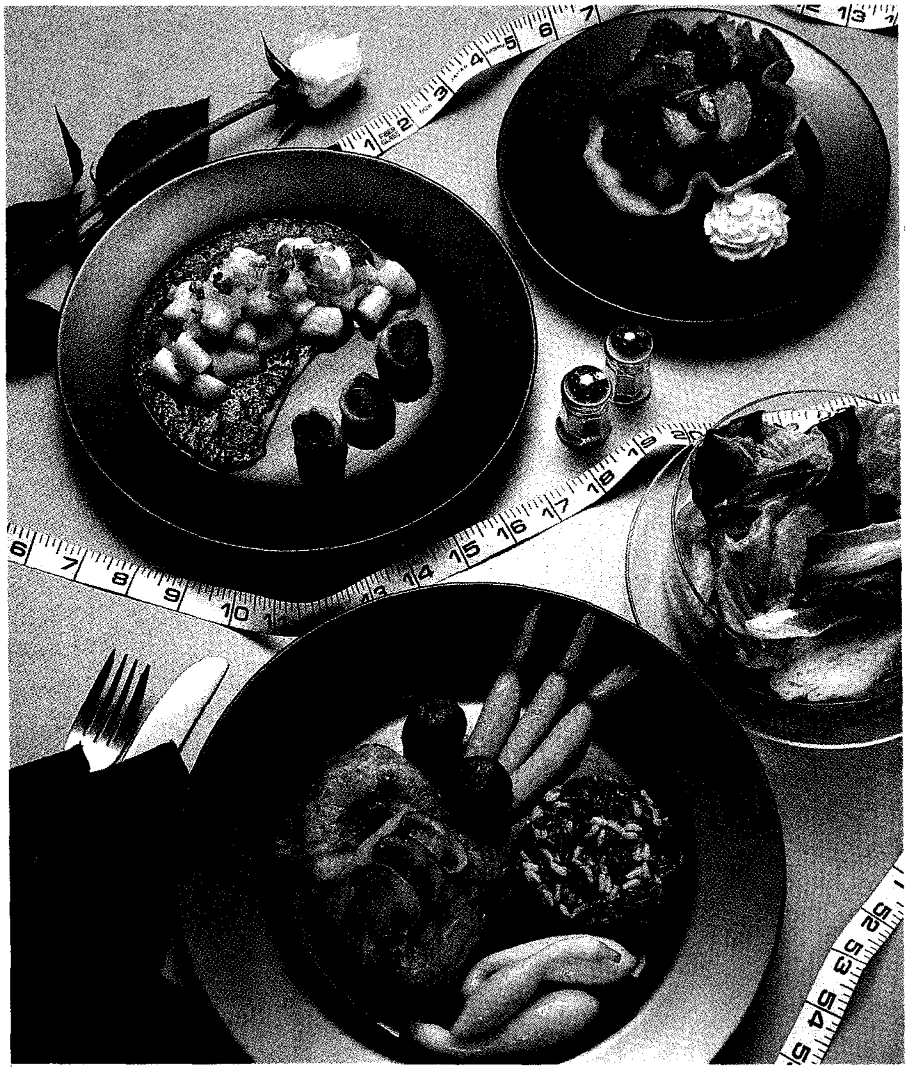


Small Things Bright and Beautiful

It was her successful career as a model, and her brand-new one as a mother, that convinced Yasmine that what parents need is more choice in baby clothes. When Yasmine wanted East Village funky for Leila, the stores offered dear little smocked dresses or boring coveralls. Her answer to the problem: Bébé Thompson. Here, babies on the cutting edge can find white skinny leggings, black jogging pants, black-and-white-striped T-shirts, graffiti tank tops, and leopard-print soft-leather shoes. For ethnic-obsessed little ones, Balinese batik and ikat dresses, pants, and tops; for night revelers, ever-so-fashionable Lurex dresses, pants, and shirts. And for tiny lovers of the classic look, Petit Faune's exquisitely detailed romper suits, Brazilian hand-embroidered cotton-batiste shifts, cotton-knit romper overalls, and sweater sets. Not to be overlooked are the dainty cotton sheets and the very thirties hooded terry towels and fleecy cotton-flannel blankets. There are exquisite handmade and -embroidered christening dresses for $550 and up, but newborns to three-year-olds will find lots here for under $35 and sweet things for as little as $5.

BÉBÉ THOMPSON/*98 Thompson Street/925-1122*

Photographs: top, Amy Reichman; left, Fabien Monthubert; right, Mark Jenkinson.



Lean for a Day

When some of Abigail Kirsch's party-giving clients groaned, "Help! We're getting fat," caterer Kirsch added slimming menus for lavish events to her repertoire. The four-course, 735-calorie meal may seem skimpy to *bons vivants,* but for waistline whittlers and ladies who throw fund-raisers, there's tons to eat. Begin dinner with crudités and bouchées of ratatouille in an herbed crêpe. Next, have an appetizer of scallop seviche on red-pepper purée. Then a Cornish hen with wild mushrooms, baby vegetables, wild and brown rice timbale, and light sauce, followed by a large mixed salad with an herbed croustade. And for the finale, Kirsch, famous for her rich desserts, presents a tuile filled with fresh berries, raspberry coulis, and a dollop of whipped cream (126 calories). The 350-calorie luncheon: green gazpacho and croustade, lobster japonais with a garnish of mussels and vegetables, and a baby cantaloupe filled with fresh berries and whipped cream. Dinner is $40 per person, lunch is $27 (minimum 30 guests for dinner, 40 for lunch), and there's a suggested staff of five—a chef, a bartender, and three waiters—at $80 an hour. "You *can* have your cake and eat it, too," says Kirsch. **—Barbara Costikyan**

ABIGAIL KIRSCH CULINARY PRODUCTIONS, LTD./*696-4076 or (914) 666-7545*

Sew Fine

For anyone who has ever wondered about reverse appliqué, strip piecing, hanging a quilt, or what that flea-market bargain might be worth, the Great American Quilt Festival is a must. At this event, put together by the Museum of American Folk Art to celebrate the Statue of Liberty Centennial, more quilts than an Amish housewife could see in a lifetime will be on view. And on sale: coverlets from 40 antiques dealers. In addition to workshops, lectures, and clinics, there'll be quilting bees and, for those who—miraculously—still have *time,* supplies for making one's own. Swivel stencils, bias-tape-makers, hoops, graph paper, and pattern books will be sold in the Come Quilt With Me booth (from 75 cents for needles to $26.95 for Gingher scissors).

THE GREAT AMERICAN QUILT FESTIVAL
Pier 92 at 52nd Street/581-2474
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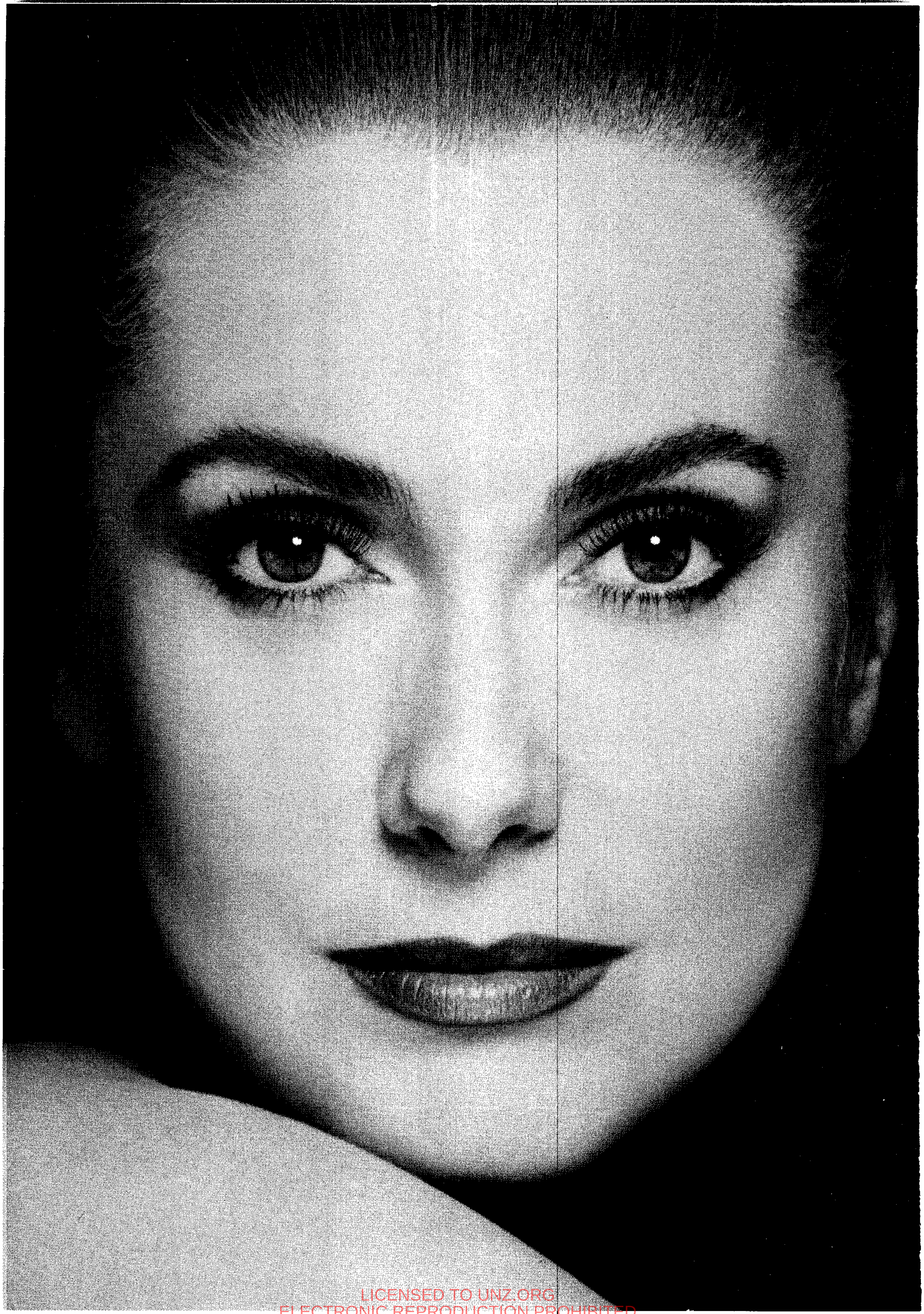
Photographs by Deborah Denker.



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Movies/David Denby

LATE BLOOMER

"...Eugene Corr's movie about a young girl's coming-of-age begins badly but then picks up momentum. It's honest and fresh..."

FOR THE FIRST HOUR OR SO OF **Desert Bloom,** I shifted in my chair, fretting and sighing: The picture, a strongly acted memoir of growing up in Las Vegas during the early fifties, was obviously intelligent, serious, painful—and almost too virtuous. *Desert Bloom* was initiated at Robert Redford's Sundance Institute, a pastoral haven where the good angels of the movie business shower gentle blessings on the sincere at heart. Public television, I thought grouchily, aches for precisely this kind of honorable, dry, unexciting production. But then the moods began to settle in, the vignettish plot began to pick up some momentum, and *Desert Bloom* swept along—if not to a triumphant conclusion, then at least to a fine summation of its own themes and best qualities.

NUCLEAR FAMILY: *Jon Voight and JoBeth Williams in* Desert Bloom.

The movie is a first feature, made by Eugene Corr, a San Francisco Bay Area documentary filmmaker. Corr has done something unusual for a young male writer-director—dramatized the story of a close woman friend. He successfully bridges the distance: Most of the movie feels authentic and intimate and fresh. His heroine is a lovely thirteen-year-old, Rose (Annabeth Gish), who lives with her kid sisters, her affectionate but dumb mom, Lily (JoBeth Williams), and her troubled stepfather, Jack (Jon Voight). Aunt Starr (Ellen Barkin), a sad-faced good-time girl, moves in to establish residence for a divorce and teaches the innocent Rose how to get boys to look her way. The movie is partly about a young girl's awkward, self-conscious coming-of-age—a conventional enough theme, though done this time with more delicacy than usual.

Rose struggles to break through to Jack, a World War II hero whose nerves have been shattered and who has turned rigid, mean, and violent. Jack drinks and has night terrors, is a rabid anti-Communist and also a bit of an anti-Semite (though he admires Einstein for fathering the A-bomb); he rebuffs Rose again and again. His mysterious cruelty introduces her to one of the hardest and most painful things for a child to understand—the unreasonableness of adult anger. Corr wants to make a tragic family drama in the manner of O'Neill and Miller, but he also wants a more forgiving and comic tone, and the problem is that Jack is too close to a clinical case; when he finally pulls himself together and warms to Rose, we don't know how he does it.

Most American movies, depending on such clichés as car chases or wet streets gleaming under heavy lights, are too complacently movie-ish; they settle into conventional good-looking movie imagery like a rock band hitting the electronic drumbeat. *Desert Bloom,* if anything, isn't cinematic enough. By that I don't mean that Corr needs a car chase, only that he needs to trust the camera more. Corr spends a lot of time in the family house, bearing down on the actors, and his work feels a bit constricted, even stage-bound. We appreciate his steady focus on his characters; we may also long for more movement and color. Whenever he leaves his house set, he does very well, so perhaps this is one young director who might have been helped by an extra million or two to spend.

In the early fifties, before strontium 90 was discovered in the milk cartons, Las Vegas got high, in a queasy, joking sort of way, on the bombs being tested out in the desert. Corr has a fine satirical eye for the deadly innocence of American bomb culture. At some sort of lame promo event, blowsy girls holding Geiger counters vie for the title of Miss A-bomb. A radio announcer, hyping one of the casinos, says gaily, "You don't have to wait for the A-bomb to catch the show!" At the climax of the film, dutiful mothers wake sleepy-eyed children to watch a dawn blast; the mushroom cloud, beautiful in the purple light, rises over the desert. The title is ironic—the bomb, as well as the young heroine, is a desert bloom.

Back in the house, the acting pros are working hard in their enclosed set. As the helpless Jack, Jon Voight, recently so flamboyant, gives the kind of intense, internalized performance that Fredric March was master of in his later years. Voight's baby face, weathered now and a bit wrinkled, carries the nostalgia for innocence and youth in its apple-cheek handsomeness; it has become a tragic face. Jack is so limited a man—ignorant and vain as well as nerve-jangled and increasingly paranoid—that our interest in him is limited, too, but that isn't Voight's fault. Ellen Barkin, looking surprisingly Anne Baxterish with her upswept, sculpted hair, sits around painting her toenails delicately—a sexy good witch and perhaps the most desperate and kindly *femme fatale* in recent movies. JoBeth Williams is striking, too, in her sun-is-always-shining winsomeness, though her sudden screaming fit near the end is too much like the shocking big moment of a serious Broadway play. It occurs to us somewhere in the middle of the movie that a girl growing up around these three might suffer a lot, but she'd have an enlarged sense of life's possibilities; the talented Annabeth Gish plays Rose as strong and adaptable—a girl benefiting from the push and shove and emotional uncertainty of her young life. Rose passes her youth in the shadow of the bomb, but it will leave no trace of its deadly ash on her.

HAVING DELIVERED HIMSELF OF SUCH heavy loads of commercial cement as *The Omen, The Other Side of the Mountain,* and *Six Weeks,* as well as assorted lugubrious TV movies (Vietnam War orphans, father-son relationships, misdiagnosed retarded boys, etc.), screenwriter David Seltzer, in his directing debut, has lightened up a bit and brought forth **Lucas**, an autobiographical film more charming than most. *Lucas* is about a scrawny fourteen-year-old whiz kid from the wrong side of the tracks. A liar and con artist, Lucas (Corey Haim) can be pushy, even obnoxious—he's a battler, infuriatingly articulate, and Corey Haim (Sally Field's son in *Murphy's Romance*) plays him with inquiring open mouth, heavy glasses sitting on a pug nose. Haim edges his way into scenes, daring everyone else to talk faster.

At school, outside Chicago (don't kids live anywhere else?), Lucas falls in love with beautiful and gentle sixteen-year-old Maggie (Kerri Green), who, in turn, falls for the football-captain dreamboat, Cappie (Charlie Sheen). The basic triad of brilliant nerd-tender girl-handsome athlete has been established in John Hughes's high-school films and several others—maybe it's simply endemic to all high-school memoirs. This is the first one, however, told from the point of view of the nerd. The strategy might have been disastrous, but Lucas's being a bit of a pain, as well as a bright boy, absolves the movie of self-pity, and Seltzer, constructing his screenplay carefully, produces the most emotionally coherent youth movie of the season. Kerri Green is an unusually still and soulful young actress, but the best thing in *Lucas* is the darkly handsome Charlie Sheen (son of Martin, brother of Emilio Estevez), who has a pleasingly light, gently self-mocking style as a winner so sure of himself he never has to push. Sheen is only twenty, but he may be that rarity, a genuine movie star.

In brief: I'LL RETURN TO THE TOPICAL, star-crossed-lovers sudser **Violets Are Blue** when I have more space. Like the recent *Just Between Friends,* the picture suffers from a peculiar kind of gutless self-consciousness that is all but destroying our more solemn commercial efforts at drama. Intelligent, realistic, but essentially empty, the movie deserves some greater comment, or at least a proper burial. This is not intended as a recommendation. ■

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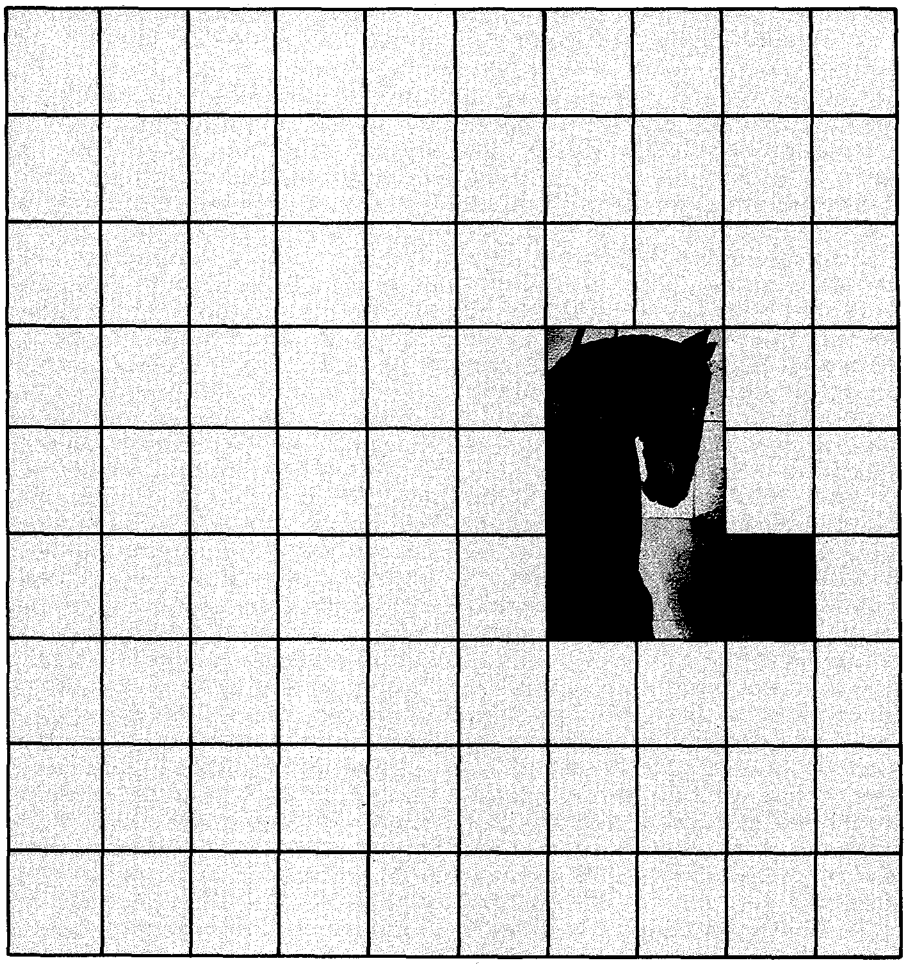


Music/Peter G. Davis

BRITISH VISITORS

"...Of the three authentic-instrument specialists in town recently, only John Eliot Gardiner seems to be a real conductor..."

HOGWOOD AND THE PHILHARMONIC: *Mozart became a sterile, charmless composer.*

WOULDN'T IT BE WONDERFUL, A FRIEND wistfully remarked not long ago, if a *real* conductor could occasionally make a guest appearance with one of those authentic-instrument groups from England that are all the rage right now? Imagine the zestful virtuosity of these players and the tangy sounds of their period instruments in performances guided and shaped by Colin Davis, Bernard Haitink, or Leonard Bernstein—or, for that matter, by any sophisticated conductor with a fully formed, communicative musical personality backed by years of practical experience in front of an orchestra.

It will probably never happen. Worse yet, there are ominous signs of a trend in the opposite direction. These British bands have become so popular that their founder-conductors are now eagerly sought out by symphony orchestras everywhere and engaged as guest maestros. The most prominent names among this group of varied talents are Christopher Hogwood, Trevor Pinnock, and John Eliot Gardiner, and all three recently passed through town with the authentic-instrument groups that made them famous. Last week, though, Hogwood returned on his own to preside over an all-Mozart program with the New York Philharmonic, while Pinnock, in Carnegie Hall, led a concert with the Orchestra of St. Luke's. Both musicians plan to be back a few months from now, and it looks as though they will be all over the Northeast this summer, as Mostly Mozart, Tanglewood, and Pepsico Summerfare turn into Mostly Hogwood-Pinnock Festivals.

At the moment, **Christopher Hogwood** looms largest—a tireless careerist who sometimes seems to be recording, conducting, lecturing, and organizing concerts on three continents at once. Hogwood started out humbly in 1967, as a harpsichordist with the late David Munrow's Early Music Consort, but after he founded the Academy of Ancient Music in 1973, his reputation began to soar. The group's L'Oiseau Lyre recordings of the complete Mozart symphonies on original instruments were classical best-sellers a few years ago, and since then Hogwood and the Academy have explored a wide range of Baroque and early Classical repertory.

Like many others, I was captivated at first by the fresh, invigorating sounds of the Academy's authentic instruments in Mozart's familiar symphonies, jointly directed by Hogwood and the Dutch violinist Jaap Schröder. Later, though, when Hogwood tackled more ambitious projects and took over full conductorial responsibilities, disenchantment set in. One of his latest recordings with the Academy of Ancient Music, for example, contains the Beethoven First and Second Symphonies (L'Oiseau Lyre 414 338). Yes, these performances "strip away 150 years of thickening textures and romantic phrasing" as promised, but what remains is little more than a group of 40 earnest musicians joylessly and inflexibly scrubbing away at the notes—an approach to Beethoven that strikes me as deeply unmusical. As an antidote to this depressing performance, and for an example of how magnificent authentic instruments *can* sound in this music, listen to the Beethoven First played by the Orchestra of the Eighteenth Century under Frans Brüggen (Philips 416 329).

At the Philharmonic, Hogwood led mostly minor but enjoyable Mozart: the K. 136 Divertimento, Bassoon Concerto, Andante for Flute, and K. 388 Serenade—a program framed, as was the practice in the composer's day, by movements of the "Haffner" Symphony. Yet even with one of the world's great orchestras at his disposal, Hogwood managed to turn Mozart into a sterile and charmless composer. As far as I can determine, this mysteriously flourishing career, at least as it is currently evolving in the impressionable American colonies, no longer has much to do with music. British charm accounts for much—Hogwood glibly chats up his audiences at every concert, and Philharmonic subscribers, disarmed by every smoothly calculated witticism, obviously adored him. Old-style Hollywood hype helps too—all Hogwood discs now come with a provocative full-page photograph, suitable for framing. And, of course, the man is everywhere, aggressively promoting himself. These tactics have succeeded up to a point, but not sufficiently to disguise a conductor who sounds increasingly like one of today's more mediocre musical talents.

Rumor has it that Hogwood's energetic publicist will soon produce an epic *Messiah* in Madison Square Garden, featuring his star client surrounded by a cast of thousands—heavenly choirs, flapping angels, biblical tableaux, the works. I can easily picture Hogwood reveling in such a tacky project, but not **Trevor Pinnock.** Before conducting began to take up more of his time, Pinnock was considered primarily a harpsichordist, and he has by no means given up the instrument. His re-

Photograph by Beatriz Schiller.

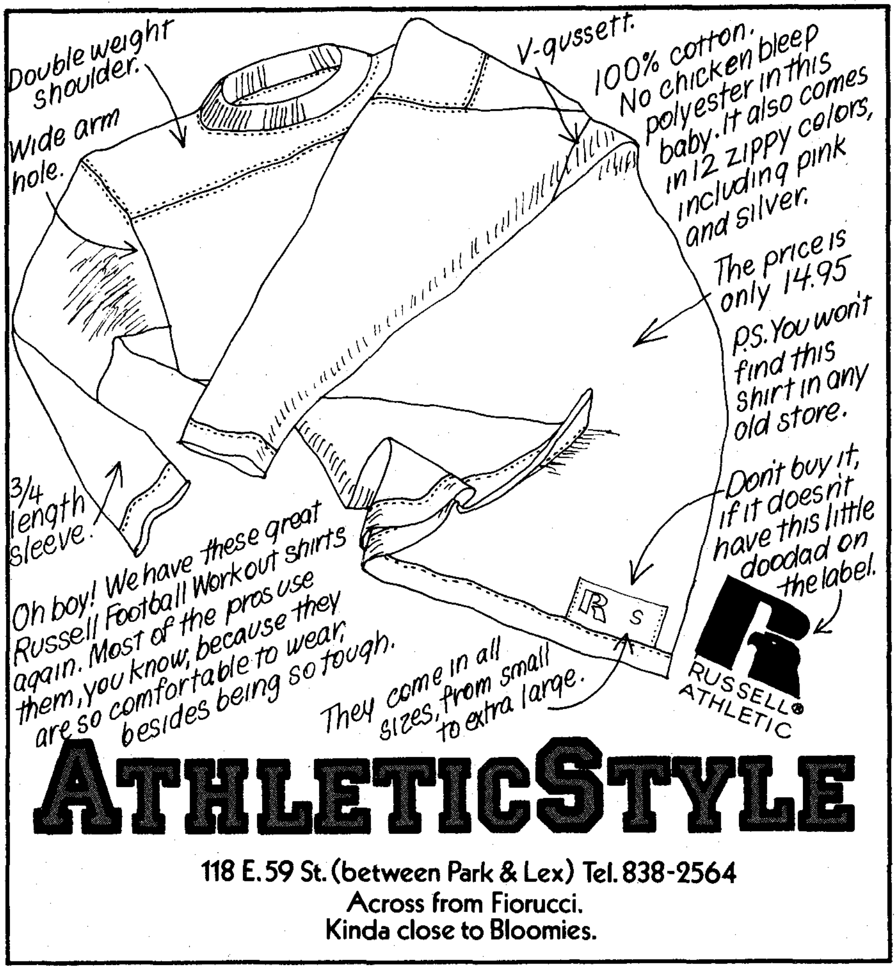
ently released recordings of the six Bach artitas (Archiv 415 493) are fabulous erformances, full of striking musical haracter and vitality. The same fine ualities can be heard on Pinnock's discs ith the English Concert, which plays ith more precision and expressive epth than many of its rivals—Bach's randenburg Concertos, for example, erhaps the finest authentic-instrument ersion on records (Archiv 410 500/1).

That said, Pinnock's appearance with he Orchestra of St. Luke's was a disap-ointment. The amplified harpsichord he sed for Bach's D minor Concerto ounded ghastly, coordination with the rchestra was tentative, and Haydn's ymphony No. 93 seemed like a rough irst reading. This unfortunate concert uggested that Pinnock still has quite a it to learn about the craft of conducting, specially when he is confronted with an nfamiliar orchestra. I hope he will be etter prepared when he oversees a new production of Handel's *Giulio Cesare* at the Metropolitan Opera in 1988–89, an ambitious assignment for a conductor with no previous operatic experience.

This leaves too little space for an adequate consideration of **John Eliot Gardiner,** who *is* a real conductor. Unlike the ubiquitous Hogwood and Pinnock, Gardiner has only been an occasional visitor to this country, with his English Baroque Soloists. His musical sympathies range widely throughout the Baroque and Classical repertories, spilling over into many other areas that might seem surprising for a musician pegged as a specialist conductor of period instruments: With the Opéra de Lyon in France, where he is musical director, Gardiner has recorded an enchanting performance of Chabrier's scintillating *L'Étoile* (Pathe 27 0086 3).

Gardiner's recent concert in Tully Hall with the English Baroque Soloists focused on Mozart, a reminder of just one ongoing project in this conductor's vast discography: Mozart's complete keyboard concertos for the Archiv label with Malcolm Bilson at the fortepiano. On this occasion, there were two concertos, No. 12 (K. 414) and No. 9 (K. 271), with Bilson tweaking the solo part rather prissily for my taste; the orchestra, however, sounded glorious.

What makes Gardiner a leader in this field is a combination of virtues that one would hope to hear in the work of any good conductor. The musicians play together and in tune; one senses a performance guided by a superior musical intelligence; and the composer's expressive points are made passionately but in a sensibly balanced, clearly defined, satisfyingly articulated context. Most of the conductors who have emerged from the authentic-instrument movement may still be grappling with the basics of their new profession, but Gardiner, at least, fully mastered them long ago. ■



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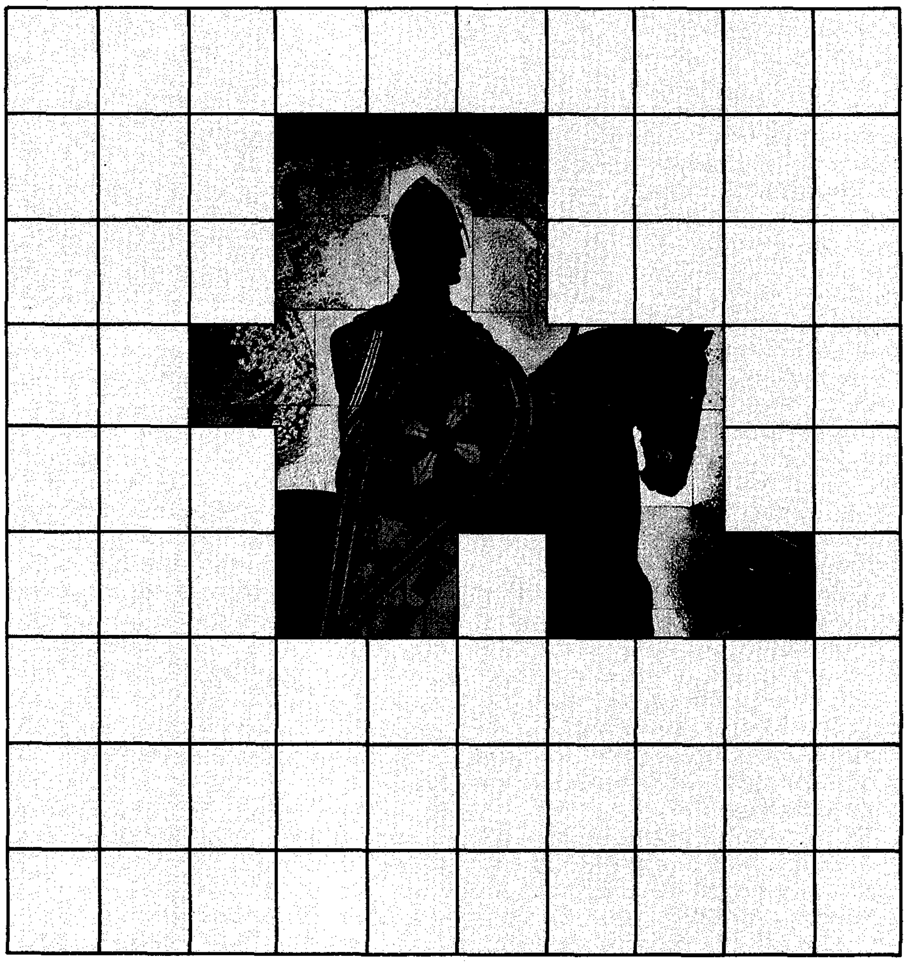


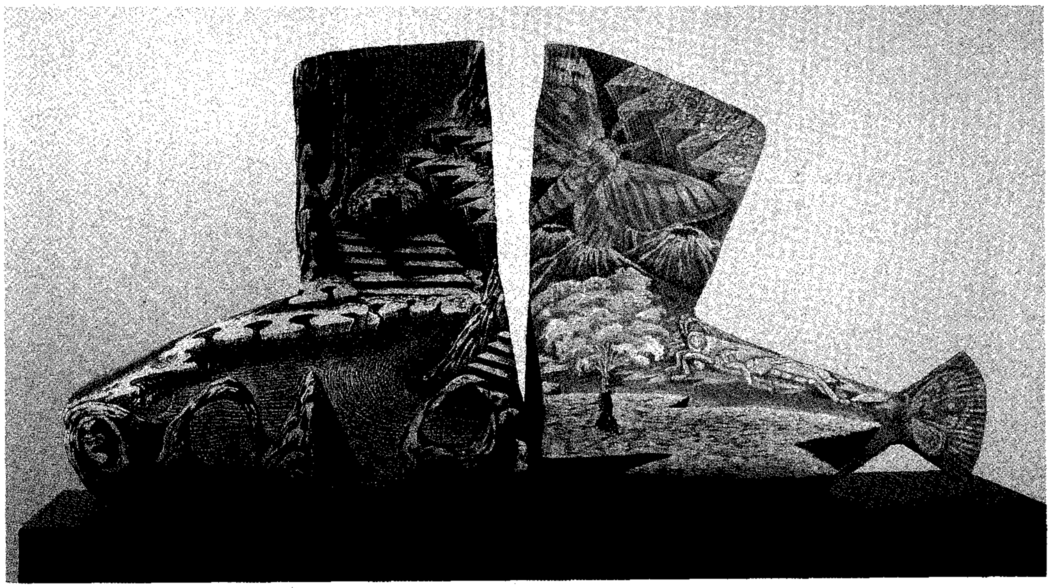
Art/Kay Larson

PEACEABLE KINGDOM

"...Michael Lucero's lumpy salamander, William Beckman's unmotivated cows are some creatures now at large in the galleries..."

THANKS TO GALILEO (OR, SOME SAY, TO Zacharias Janssen, his slighted contemporary), the microscope has delivered to Western society the sight of a second world that intersects with our own in seemingly magical ways. Under the glass eye, weird creatures devour one another like silly beasts in a fifties horror film; we're asked to strain credibility and acknowledge that such tiny monsters cause gangrene and chicken pox. The strangeness of this sub-visible universe has been softened for us by the methodical side of science. But the bizarre is home turf for contemporary artists who see the balmy side of Nature.

Michael Lucero has had an eye for the antic throughout his budding career as a ceramic sculptor. Now he's added a formidable twist of invention. Lucero casts Mother Nature's own clay into the shapes of some of her creatures: a lumpy salamander called a hellbender; a soldier termite standing upright like a Greek vase and waving chitinous arms; a hybrid "pike perch" that, at 50 inches, would top many a fisherman's tall tale. In outline these creatures are strange enough, but Lucero paints their skin with ceramic glazes so that scenes appear, as though insects and animals were movie screens on which the latest BBC nature film was being shown. To signal his intentions, he adds a ceramic microscope, similarly bedecked.



FISH STORY: *Lucero's ceramic* Pike Perch, *an outsize hybrid.*

I like Lucero's sense of humor: He is seriously and earnestly funny. These spry Darwinian survivors don't make sense in any of the ways you might expect; happily, they *resist* making sense, preferring to side with the nonsensical. The anthropomorphized Nature they present is a beautiful and witty madwoman who will try anything once.

Humor is a hard thing to introduce into art. Lucero, who attended Humboldt State University in California, draws on a comfortable legacy of punning ceramic sculpture based in the Bay Area and led by the likes of Robert Arneson. (Arneson, who prefers to use his own Greek-looking head as a subject, recently tackled such tough topics as nuclear war, rendered grotesque by the contortions he put his countenance through.) Lucero may well have come upon his methods by himself, without direct influences, but he has the advantage of a tradition that has recognized in the malleability of clay an echo of the mind's punning slipperiness.

Lucero, who now lives in New York, got a grant in 1983 to take a trip to the Adirondacks. What he saw there must have jolted dusty memories of the beauty of the western landscape. He had been making giant dreaming heads; suddenly he found the need to make creatures that would carry on their backs a kind of last picture show of Eden. There is a subtle correspondence between the creatures themselves and the paradisiacal images they bear—of crags, chasms, waters, forests, and, paradoxically, spaceships and machine parts. Like Buddha on his lotus throne, Nature dreams, and in her great sleep, the world is born. The "logic" of science is as ultimately mysterious as the fantastic creatures it describes. (Charles Cowles Gallery, 420 West Broadway; through April 26.)

THE AGGRESSIVE PURSUIT OF THE OBVIOUS is one of the safest retreats painting can offer. **William Beckman** wants to nail down each strand of hair and thread of clothing in his portraits of himself and his wife, Diana. Beckman, no mean technician, is adept at getting his waxy surfaces to glow as though pigment had its own aura, like a body's electric charge. But you find yourself studying the clear plastic buttons on the shirt in his self-portrait—being determined to find out whether they're real or painted—as though this philosophical nitpicking might keep you from other, less answerable questions.

No painting is strictly truthful, however hard it might try to be. The pursuit of truth is itself a fiction—a story told with a moral in view. In Beckman's brand of realism, the moral is glued to the buttons of his shirt, which are brilliantly accurate; the painting itself, on the other hand, is rigid and frontal. Beckman doesn't believe in composition, only in replication.

This curious resistance to seduction is evident in the showstopper: a large picture of cows crossing a road against a leaden sky. The light here is carefully studied. The black-and-white cows gleam against their sullen, murky gray background. The yellow line of the road penetrates the dusk, to be stopped short where the line of cows crosses it. On the road is a pair of skid marks; at the side, beyond the cows, is a parked car.

Why do cows cross a road? Beckman isn't interested. He wants to get down exactly what he saw—a bulk of prosaic bovines chewing their cud in the dusk. He insists that the artist's presence be recorded in the picture—the skid marks, it's clearly intimated, occurred as he put on the brakes to sketch this scene. If the car weren't included, we might assume that he had composed this picture out of his imagination; now we will realize that he didn't make anything up. He somehow thinks the distinction is important.

For the Dutch still-life painters whose technique Beckman imitates, a profusion of flowers and fruit held within its literal truth the metaphor of God's bounteous creation. Beckman's intention, on the contrary, is to keep his truths confined to what he can see. He's an adamant materialist. The naïve view insists that all realist pictures have the same ends. Not so; Beckman's example proves that some are less fanciful than others. (Allan Frumkin, 50 West 57th Street; through April 30.)

Donald Sultan LUMBERS IN PURSUIT OF the heroic, a calculator in hand to gauge the distance. The method has been the same over the past decade: He first applies a skin of linoleum tile to a wood frame; then he scores the tile and fills in the gouges with tar and frescoed plaster. The mechanics may seem contrived, but Sultan's arithmetic is impeccable. This way he avoids the tired old remedies of paint on canvas: Blue-streaked linoleum can keep its rubbery industrial identity while filling in for blue sky. Frescoed plaster can serve in place of pigment. *Voilà:* a picture that hasn't been painted.

This hyper-aesthetic radicalism may be necessary, since the subjects that emerge from so much gouging and gauging are straight out of earlier centuries: the smoky dawn of industrialization in Britain; fire storms in the rigging of ships that haven't floated for a century. Sultan couldn't manage the glance in his rear-view mirror—the mimicry of Constable and Turner, for instance—if he didn't have his pseudo-modernism to fall back on. He's best, ironically, when he looks back all the way to the Spanish still-life tradition: concentric rings of yellow, peach, pitch-black becoming monumentally abstract lemons, nectarines, bowls. Otherwise, the calculations become annoying; Sultan is tarred with his own brush. (Blum Helman, 20 West 57th Street; through April 26.)

In brief: THERE IS A WELCOME EBULLIENCE in **Stuart Diamond's** free-for-all combines at McKee. Their idiom is eminently familiar in American art: the Stuart Davis–style jazz improvisation on the theme of waterfronts. Diamond is a sophisticated populist. He outfits his constructed pictures with debris—painted clay fish and so on—either made or plucked from the SoHo trash bins. (In ragtime America, culture always comes from the streets.) You wonder why he is so self-consciously grateful, however, to his precedents: collage, Davis, the look of the 1920s. (41 East 57th Street; through May 3.) . . . As a onetime westerner, I nurture an admiration for **Michelle Stuart.** Her fondness for the American landscape is both deeply personal and intensely cognizant of its mysteries. Early in her career, she began to embody those mysteries in her art by crushing rock and earth—the rawest pigments of all—on paper, letting the supreme subtlety of nature make the picture. Her new work at Max Protetch is a bit more baroque than usual—covered with a waxy encaustic in which shells and plant forms are embedded along with earth. But she still has an eye for the cosmic and a lyrical hopefulness. . . . Stuart shares the gallery with a British potter, **Jacqueline Poncelet,** who has switched from useful pots and bowls to enigmatic and playful tubular clayworks that stretch across the floor like the limbs of a dancer—handsome and promising, and too few to say more about. (37 West 57th Street; through April 26.)

The magnificent mural reproduced at right was originally commissioned more than 50 years ago for the great French oceanliner Normandie.

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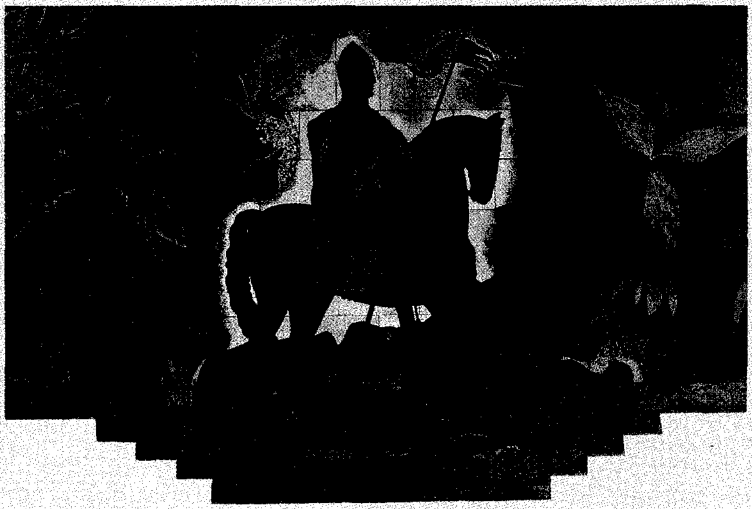

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Wine/Alexis Bespaloff

FRANC TALK FROM BORDEAUX

"...Among top Bordeaux proprietors, status is based on price, and the jockeying for position lately has been very entertaining..."

THE DRUMS HAVE BEGUN BEATING FOR the 1985 vintage in Bordeaux, and a number of retailers are now offering futures of these wines, for delivery in two years. Almost all of the top châteaux have already announced their prices for the 1985s, which are, in most cases, the same—in French francs—as they were for the 1984s. The decline of the dollar over the past year, however, makes the 1985s about 30 percent more expensive here than the 1984s, and perhaps the most expensive vintage in recent years.

As I haven't yet tasted the 1985s, I can't comment on their quality, nor on whether the increasing price of Bordeaux (and other French wines as well) will shift attention back to California. The Bordeaux market itself has always fascinated me, however, and this seems an appropriate time to review the way that market works and its evolution over the past three decades. The prices at which the proprietors of the top châteaux first offer their crop to the Bordeaux wine trade are not based simply on supply and demand, nor on the relative quality of a given vintage, but on a combination of factors that include the longstanding distrust between château proprietors and the Bordeaux *négociants,* or shippers, and the competition among the proprietors themselves for status based on the prices they obtain for their wines.

If current prices seem high, and perhaps climbing out of the reach of many consumers who have been drinking fine Bordeaux for the past few years, it's well to remember that the château owners have only recently been enjoying prosperity. Just 30 years ago, the 1955 vintage of Lafite-Rothschild, then the most expensive wine of Bordeaux, was sold to the *négociants* for the equivalent of $1 a bottle. Many of the famous classed growths, including Châteaux Ducru Beaucaillou, Léoville Las Cases, and Pichon Longueville, Comtesse de Lalande, sold their 1955 wines for 40 cents a bottle, or less.

Jean-Michel Cazes, proprietor of Lynch Bages, recalls, "I never wanted to be involved with our vineyard when I was growing up in the fifties. There didn't seem to be much future in it." Cazes studied petroleum engineering in Texas and then worked for IBM in Paris before eventually returning to the château.

PLUS ÇA CHANGE . . . *: Bordeaux prices are moving up again.*

The financial situation was so difficult for most château owners at the time that every spring, many of them were forced to sell part of their forthcoming crop *sur souche*—that is, on the vine—months before the harvest, in order to have enough cash to get through the year. In effect, the *négociants* advanced money to the owners, who were unable to get bank loans. "In those days it wasn't a real market," recalls 83-year-old Henri Martin, owner of Château Gloria. "The *négociants* monopolized the trade and forced the game."

The extraordinary demand for the 1959 vintage—the first of many "vintages of the century"—was such that the *négociants* were able to make many times their investment on the wines they had bought *sur souche.* Then, in 1961, the excellent crop was so small that many proprietors were barely able to deliver the wines they had sold *sur souche,* and had none left in their cellars as they saw the 1961s achieve record prices on the Bordeaux market. After 1961, *sur souche* sales were replaced by exclusive contracts that enabled the leading shippers to buy the entire crops of many of the top châteaux.

Despite the wine boom that gathered momentum throughout the sixties, the proprietors still found it difficult to make a profit. The 1963, 1965, and 1968 vintages were poor, and the attractive 1962s and 1967s were not appreciated until after they had been bottled, long after the owners had sold those wines. Nevertheless, prices did increase throughout the decade, and in the late sixties, a number of shippers and importers realized that such good recent vintages as 1964 and 1966 had become as expensive as the older vintages that were still stocked in many Bordeaux cellars, and were still undervalued. It was therefore easier to sell the mature wines, and within a couple of years, there were almost no older wines readily available on the Bordeaux market. As a result, all the attention was focused on younger wines, and this in turn increased the prices of new vintages as they appeared.

"The real start of profits for many proprietors was with the 1970 vintage," says Henri Martin. "It was only then that we could afford better equipment and rebuild our cellars."

As Bordeaux enthusiasts will remember, the 1971 vintage was considerably more expensive than the 1970, and the poor, thin 1972s were the most expensive of all (which demonstrates that price and quality are not necessarily related). The Bordeaux market, which had attracted speculators with no wine experience, became overheated, and finally collapsed in early 1974, with many 1973s remaining unsold. Many of the proprietors, who had gradually improved their lot over the pre-

Illustration by Nina Duran.

ious dozen years, were once again placed in financial jeopardy. “We sold part of our 1973s,” recalls Jean-Michel Cazes, “and then we didn't sell a bottle of vine for eighteen months. Finally, in the pring of 1976, we sold some of the excelent 1975s at 18 francs.” (This was the equivalent of $3.60, and was considerably below the opening prices of the unattracive 1972s.)

Despite that sluggish start, the 1975s ushered in the present era, in which the proprietors control the Bordeaux market or fine wines. “Today,” says Bruno Prats of Château Cos d'Estournel, “the owners determine the prices, and everyone buys at the same price.” As Ab Simon of Seagram Chateau & Estate, the biggest buyers of fine Bordeaux in this country, explains, “The château owners reached out beyond the Bordeaux city imits and discovered who their customers were, and now deal directly with them, using the *négociants* only as an ntermediary.” “In the old days, the *négociants* often bought the wines in barrel, aged and bottled them, and retained stocks,” says May de Lencquesaing, owner of Pichon Longueville Comtesse. “Today, they buy and sell the wines the same day. The telex has replaced the cellars.” The current prosperity of the owners has also been augmented by a succession of good vintages, and by crops that have been more abundant than in the past.

While it's understandable that a proprietor would want to get as much as he can for his wine, his pricing decision is based not on demand and quality alone but also on what his neighbors are doing. The higher the price, the greater the status. The equation of price with prestige is not whimsical, by the way. The famous 1855 classification of the châteaux of the Médoc, still in use today, was based on the prices each wine had achieved in the preceding few years.

In the fifties and sixties, price competition took place primarily among the first growths—Lafite-Rothschild, Latour, Margaux, Mouton-Rothschild, and Haut Brion—especially between the directors of Mouton and Lafite, who would try to outwait each other every spring: The one who declared last would obtain the highest price. Today, the first-growth proprietors seem to work together: They all came out at 170 francs for the 1982 vintage, and maintained that price for the 1983s and 1984s.

In recent years, it has been the owners of such properties as Ducru Beaucaillou, Léoville Las Cases, Pichon Longueville Comtesse, and, to a lesser extent, Cos d'Estournel and Lynch Bages that have kept a close eye on one another's prices, and the jockeying for position since the 1982 vintage has been very entertaining to those who sit on the sidelines. In the spring of 1983, all the top châteaux even-

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tually announced their prices, witl Lynch Bages at 45 francs and Cos at 60 but there were three holdouts, each hoping to be the last and thus the most expensive. Finally, de Lencquesaing o Pichon came out at 67 and Ducru an Léoville Las Cases quickly followed sui at 70. A year later, when the 1983s wer first offered, Bruno Prats of Cos d'Estournel maintained his price of 60 francs t set an example of moderation, eve though the 1982 Cos was then being traded on the Bordeaux market for 20 francs. Lynch Bages took the opportunit to catch up and also offered its crop a 60, in time Pichon came out at 85, an then Ducru and Las Cases emerged at 90 "Madame de Lencquesaing had improved the wines of Pichon tremendousl since she took over in 1978," explain one shipper, "and she wanted to make the point that her wines now deserved a higher status. Ducru and Las Cases wer reluctant to let her join their club, however, and outwaited her each year so a to be the most expensive."

In the spring of 1985, Cos and Lynch Bages both went from 60 francs for the 1983 to 85 for the 1984 in order to make up for the previous two years, even though the 1984 vintage was by no means as good as 1982 and 1983. De Lencquesaing eventually jumped to 100 francs for the 1984, and Ducru and Las Cases quickly followed at 110. This year, Cos and Lynch Bages maintained their 1984 prices (bear in mind that the excellent 1985 crop is much bigger than the 1984). Jean-Eugène Borie of Ducru apparently decided to end the competition with Pichon by announcing his price—110 francs—first, and de Lencquesaing was finally able to achieve parity by also coming out at 110. At this time, Michel Delon of Las Cases has not yet announced his 1985 price.

"We are not stockbrokers selling pieces of paper," de Lencquesaing points out. "Wine is a product meant to be drunk, so we must be careful not to set our prices too high. I never wanted to compete with my neighbors," she adds. "I simply thought it was unfair for the first growths to be three times the price of even the best of the other châteaux, and that we were entitled to sell for two thirds of their price." Now that she and some other proprietors have achieved that goal—110 francs compared with the recent price of 170 for the first growths—it is inevitable that the first growths, which have not yet announced their 1985 prices, will come out at a substantial increase over the 1984s, setting off another round of escalation.

This shift in power from the *négociants* to the château owners and the competition among some of the latter do not affect the quality of their wines, but the politicking may leave a bitter taste in the mouths of some oenophiles. ■

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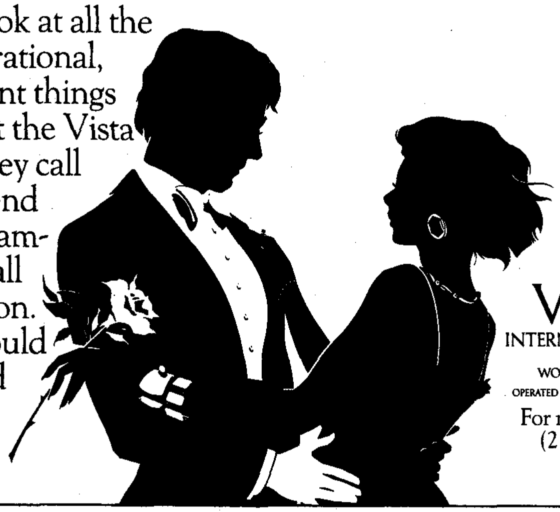

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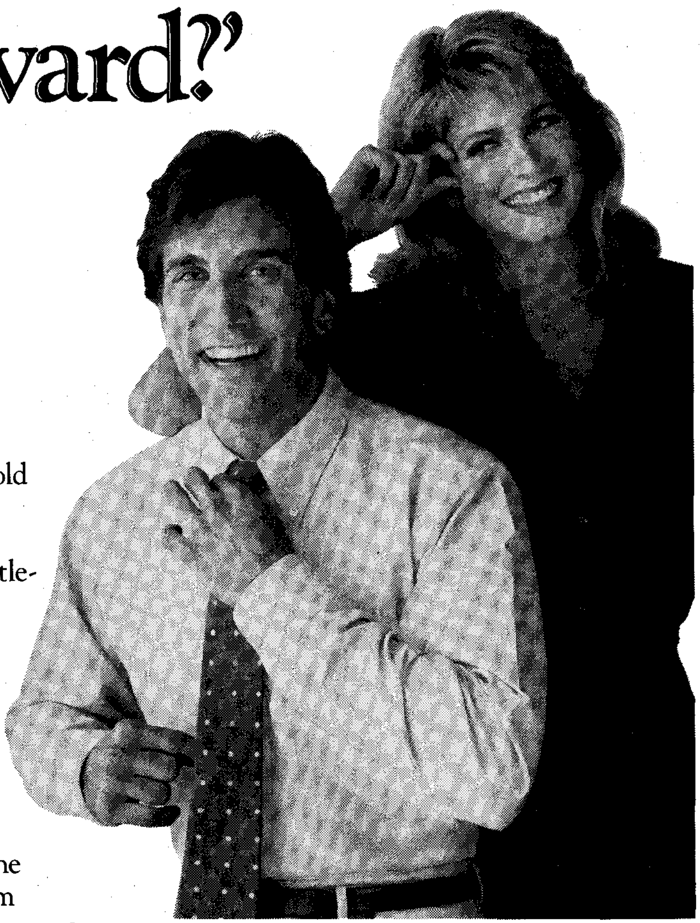

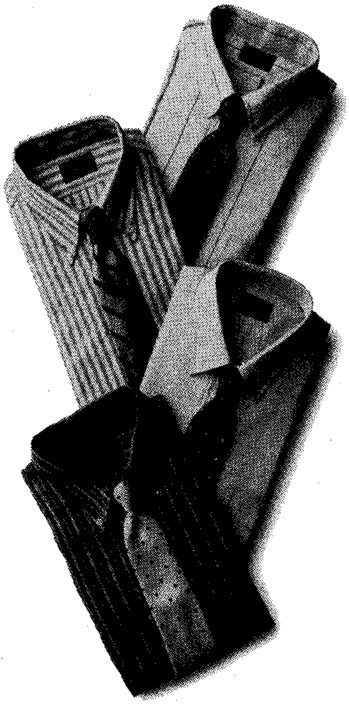

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Books/Rhoda Koenig

ISLAND OF THE LIVING DEAD

"…A place of joyless shopping and *shtupping,* as well as frantic social-climbing, Krantz's Manhattan is no isle of joy…"

JUDITH KRANTZ: *Trouble and fun in the world of glossy magazines.*

I'll Take Manhattan, *by Judith Krantz. Crown; 437 pages; $18.95.*

SHE'S A SLY ONE, JUDITH KRANTZ IS. ON page 23 of her latest proleptic miniseries, a character sings, " 'I'll take Manhattan, the Bronx and Staten Island too,'… the words of the immortal song that Rodgers and Hart had written in 1925." Aha! go all the book reviewers to whom the words of Lorenz Hart are a currency backed by even more gold than that of Mrs. Krantz. And for 202 pages they glow with superiority until they collide with this sentence: "She had known for years that… the first three words of the lyric really were 'We'll have Manhattan.' " Go and stick *that* in your eye! one can hear Krantz chortling—if, that is, her own language is less vulgar than that of her characters. (She offers no explanation, however, of why she and her singer flout accuracy and idiom with "Tell me what street compares to Mott Street.") But the alteration Krantz makes is one I have heard more and more in the past few years—from singers who get paid for what they do, as well as through bathroom doors. The change to the singular subject and aggressive verb are appropriate, unfortunately, to the narcissism and rapacity of our age, and certainly to the world of Judith Krantz's book.

There is actually one thing in *I'll Take Manhattan* that I liked very much. Maxi Amberville is about to become a magazine publisher, but has one little problem: "She needed to find a new idea—a—a—*concept.*" So Maxi retires to her library for three days with a heap of magazines and emerges with a—a—*concept* that is pretty funny and makes a sharp point about our media-assaulted lives. The glossy-perfection books like *Vogue,* she says, make women feel like failures. *Woman's Day* and *Redbook* make them feel guilty—look at all they don't know about crocheting and motherhood. And magazines like *Woman* tell the reader she needs their help to fight her loneliness, insecurity, and sexual ineptitude. What we need, Maxi decides, is a magazine "that loves you and doesn't try to change you," a magazine that is "FUN!" And she sits down to dream up such article ideas as "Queen: The Worst Job in the World," "Think Twice Before You Redecorate," and "Why Short, Fat Men Are Better in Bed," by Nancy Kissinger. Sounds like FUN to me.

Maxi Amberville herself is "a most perplexing, puzzling minx, deeply and fundamentally lovable," a woman with a "little delicious, maddening head," who occupies herself "breaking hearts, cutting capers… keeping up with the golden lads." In other words, Maxi is a royal pain in the ass, the type who makes you want to go and lie down, not with her, as so many people do, but alone, with an ice bag on your head. Maxi buys anything and everybody she wants, in a lovable kind of way, but is forced to confront TROUBLE and FRUSTRATION when her wicked uncle takes over the family magazine empire after her father's death and tears it apart out of spite (he's like that). Spunky Maxi blackmails him into giving her a magazine to play with, and, by making it a raging success along the lines described, enrages the w.u., who is about to close it down when—guess what? He turns out to have murdered her father (no shrieks, please—it's obvious from the beginning), and is suitably dealt with by the widow, who discovers his guilt: He's fired ("I won't try to punish you, Cutter. It would serve no purpose. You're not worth it"). Vivacious, irrepressible Maxi, who receives the news of her uncle's dismissal without a word—as who would not?—becomes the head of Amberville Publications and reunites with the first of her three ex-husbands, the sensible one. (A publisher has to be a—a—*mature person.*)

Not being an expert of the s-and-f genre (the *s* stands for shopping), I can't say if Krantz's effort is typical, but it is pretty dismaying. None of the buying and banging sounds like FUN, or even fun. Although we're spritzed with an endless list of Maxi's purchases—black pearls and canopy beds and clothes, clothes, clothes—there is no sense of the poetry and romance of shopping, no hint of beauty or history to take the edge off the mindless acquisitiveness. The words might have come from the worshipful, fatuous copy of the press-release writer, or the cold, dead prose of the auction catalogue. As for the sex, we're told that some wonderful stuff goes on between the chapters, but everything we see is either boring or brutal. After a seven-page paint-by-numbers devirgination (much "engorged" tissue on both sides), the disappointed ballerina thinks it was "nothing compared to breaking in a pair of toe shoes." Ingenious Maxi, returning from Europe, screws the customs inspector so she won't be late for an appointment. A

Photograph by Alec Byrne.

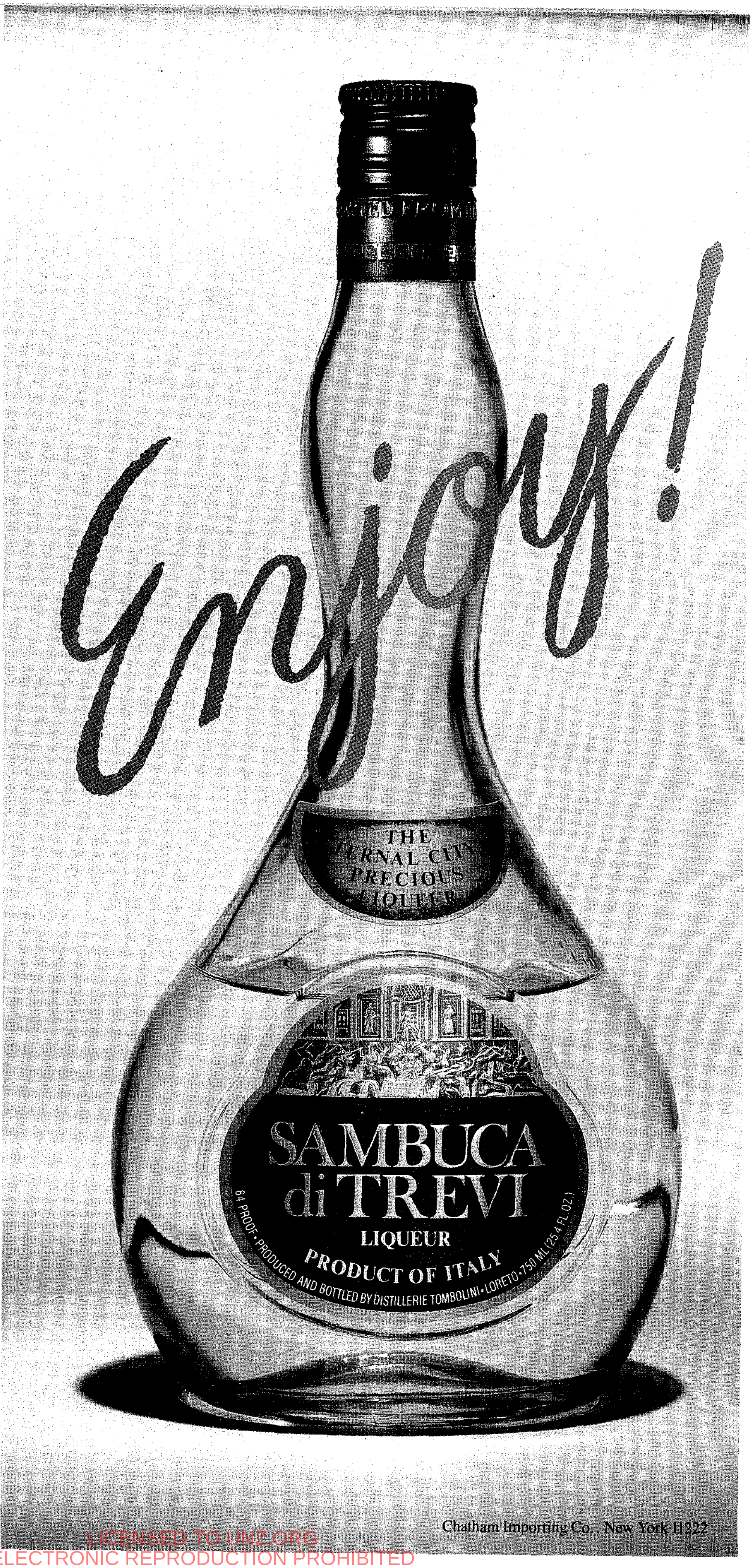
rigid wife is introduced to rough, vicious ex, and, more than twenty years later, emains besotted with the man who howed her such a good time. Nor does ny passion develop over time—the only hing that swells is all that tissue. Two eople meet, and at least one of them is lobbered by an instantaneous and overpowering desire to strip off and get down o it. This the author calls love. Perhaps here are no more tender or profound motions at large in Beverly Hills, but it's depressing to think that this book will be ead by millions of women who will find t amusing and delightful. (Note to Crown: Please don't use that last clause n an ad. Thanks.)

The other remarkable thing about Krantz's book is the way she's constantly bending over to suck the toes of the rich and famous. There are endorsements of Sidney Lumet and Steven Spielberg, Alex Liberman (a "genius"), and Donald Trump, "the brilliant, ambitious, young real-estate man whom even his enemies had to admit was disarmingly unaffected." I guess so, if they want to be invited to his parties. The portrait of the aristocratic Sir Donald ("he carried nothing as common as a Kleenex") and the lengthy ad for Trump Tower might be considered excessive at *The Palm Beach Pictorial.* Krantz can also bend the other way, and pat herself on the back, dotting her novel with irrelevant knowledge, such as "James Standings, like Mr. Bennett [*sic*] in *Pride and Prejudice,* was a man with daughters to marry." Like Jonathan Swift and Groucho Marx, I am something of a cynic, so I suspect that Krantz does not do this out of a desire to educate or flatter her readers, but out of engorged vanity, to announce that she is more intelligent than the trash she writes.

With all the joyless shopping and *shtupping* and the frantic posturing, Krantz's Manhattan doesn't sound much like the isle Larry Hart had in mind. Who knows, I might be too cynical about the American woman. Perhaps the only true reader of this novel is Imelda Marcos.

A Father's Words, *by Richard Stern. Arbor House; 189 pages; $14.95.*
The Good Mother, *by Sue Miller. Harper & Row; 310 pages; $17.95.*

WHY ARE SO FEW NOVELS WRITTEN FROM the point of view of the parent, and so many from that of the child? Parenthood, like childhood, has its discoveries, its passions, its terrors and laughter and injustice. Yet, disproportionately, we continue to hear the peanut gallery's side of the struggle. Do the parent-authors fear that they will expose themselves as cruel or incompetent? Do they think that the more powerful person's story is less fascinating or sympathetic? Whatever the reason, such books are comparatively rare, so I was curious to see what Richard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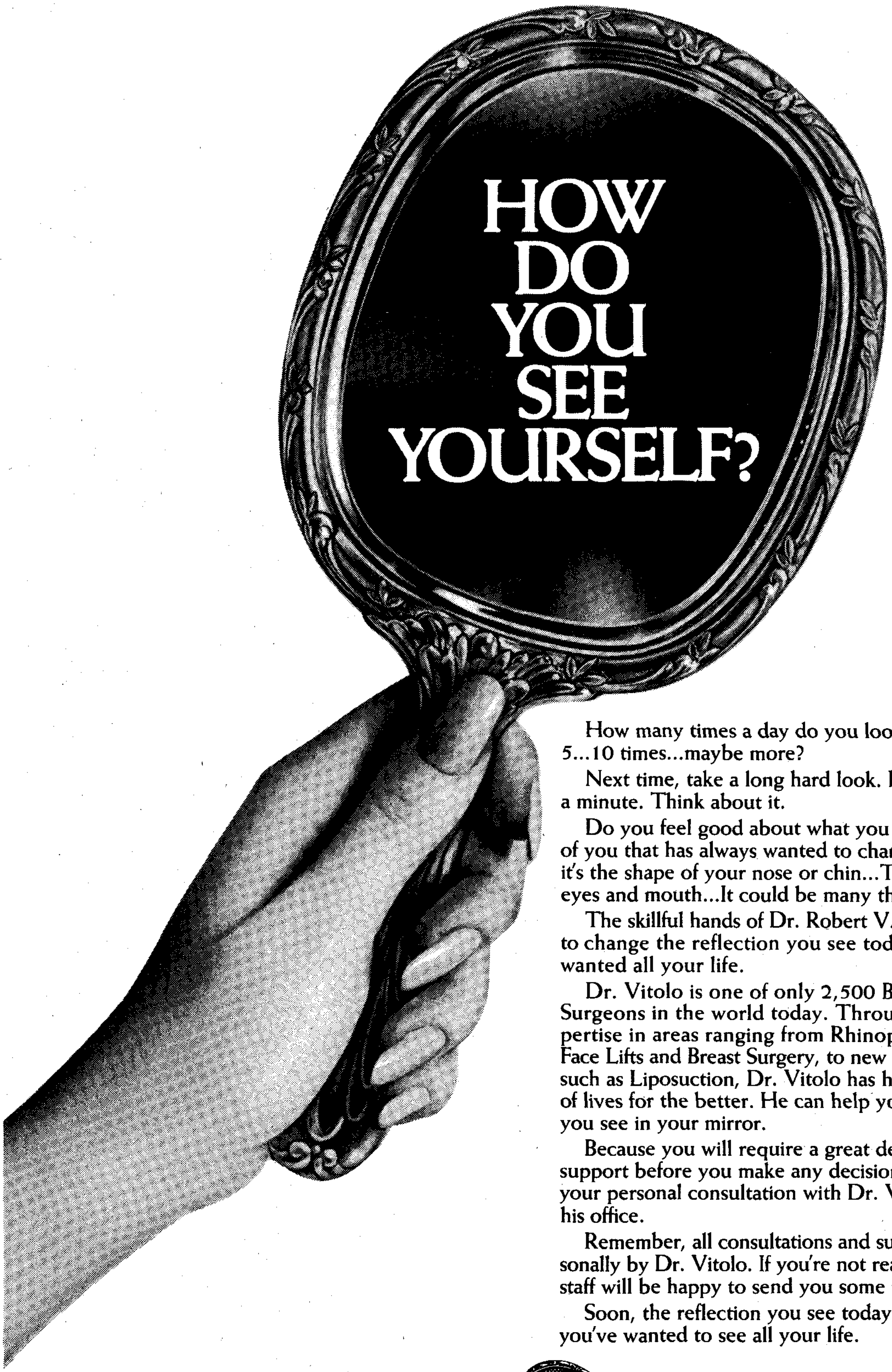

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Stern and Sue Miller would make of their ubjects. Alas, both books only confirm he prejudice that the child has the more nteresting tale to tell.

Cy Riemer, in *A Father's Words,* is the divorced father of four grown children—a diplomatic wife, a female parole officer she "handcuffed men double her weight"), a son who is an author (of "the irst fetal history of mankind"), and a son who is a bum. Jack, the firstborn son, has changed from an adorable boy into a professional good-for-nothing, bouncing rom high-class jobs to scutwork and back again, sponging off women and hen (literally) doing them dirt, filling his ather with perplexity and despair. Cy also has a mistress, Emma, young enough to be another daughter, who wants a child of her own. In a series of brief vignettes—an extended family porrait—he talks with Emma, with his children, and with his own parents about their lives together.

Words, words, words buzz through Stern's novel, but though some of them are funny, bitter, and shrewd ("My mother . . . had the temperament but not the brains to be a realist"; "You should see his shoes; I've eaten worse steaks"), too many are logy and pretentious. Cy is the editor of a science newsletter, but with his endless musings on Plato, Tolstoy, Nietzsche (lots of Nietzsche), he sounds more like a professor of literature (as Stern is, at the University of Chicago). He also sounds fairly insufferable: "I say this not just as your father, but your double. *Ton semblable, ton frère-père.*" (Is this supposed to be a parody of Saul Bellow?) Ironically, the most believable and heartfelt scenes are the ones with Cy in the role of the child, visiting his tough-talking but softhearted mother and his helpless, innocent father. Here we can see the bonds of ego loosening up enough to let other characters breathe. The biggest father act here is Stern's—he babies Cy terribly, indulging his name-dropping and bullying and always putting him at center stage, holding the best cards. In the end, you feel that not only have the right questions about this character not been answered, they haven't even been asked.

At least, however, the language of *A Father's Words* is that of fiction. *The Good Mother,* a novel about a custody battle, could be a very long article in *Redbook.* The writing is utilitarian, sometimes bureaucratic ("I confronted the reality of my work situation"), sometimes overwrought ("There was a special record player . . . with a thick phallus for a spindle"). The lover who unwittingly begins the fight is a phallocentric creation, too, an inarticulate but oh-so-earthy artist whose rpm's make the earnest, childish heroine unconscious of her maternal duties. This is not a book about people, but about a topic and emotions, with no characters for them to stick to. ■

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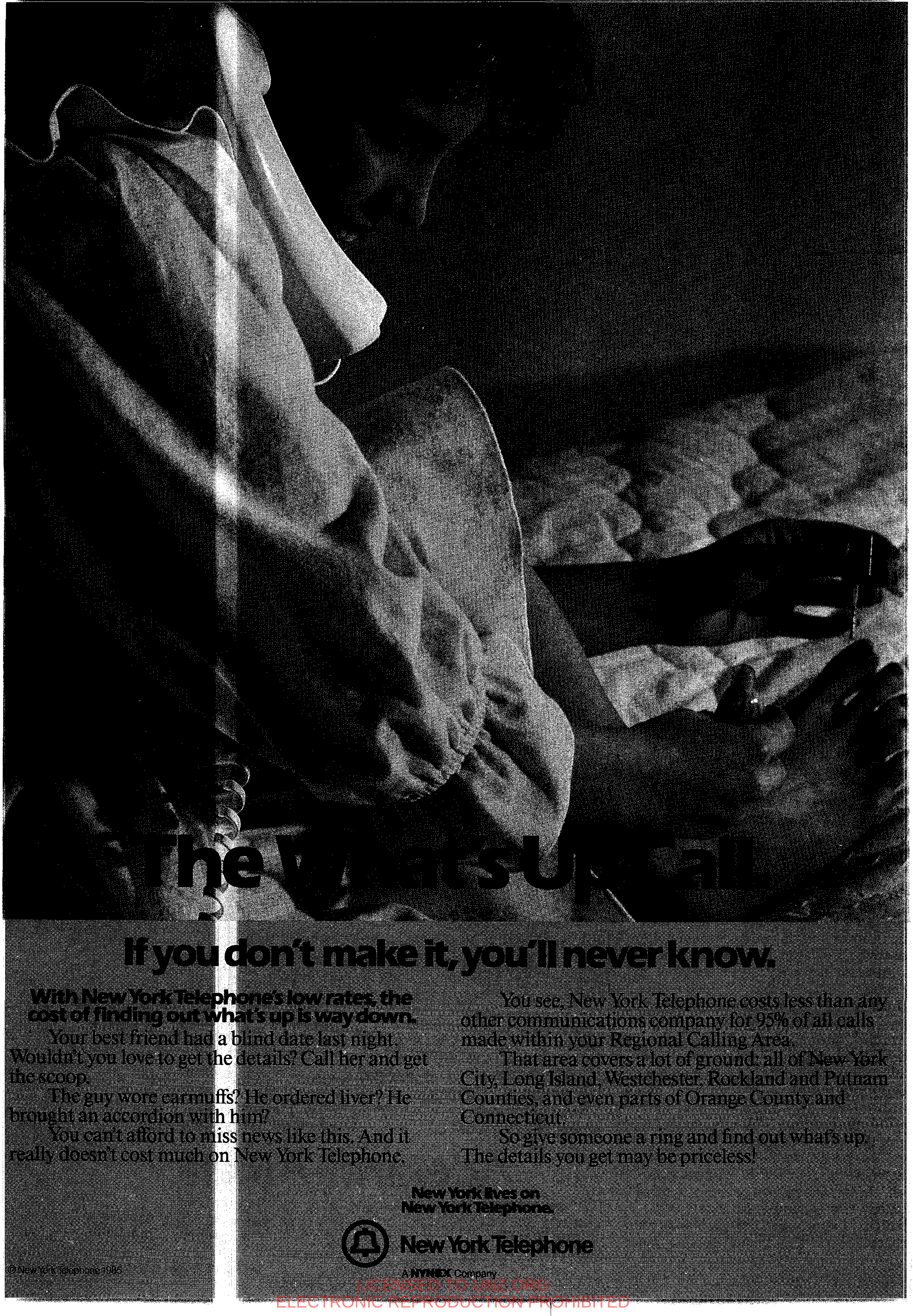
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SISTERS AND BROTHERS

"*. . .Social Security* is a consumer-massaging comedy that has not only something but indeed several somethings for everyone. . ."

SOME PLAYWRIGHTS ARE COMMITTED, some are committees. Although only one man, Andrew Bergman, in **Social Security**, has written a play by committee that smells not so much of the midnight oil as of a hundred story conferences. There are Jewish-mother jokes and modern-art jokes, sibling-rivalry jokes and New York–versus–Long Island–and–beyond jokes. Also food jokes and drink jokes, rich-people and not-so-rich-people jokes (poor-people jokes are out, they're in bad taste). There are doorman jokes and cabbie jokes, and I haven't even got to the sex jokes yet. There is teen-age and geriatric sex, prime-of-life and mid-life-crisis sex, marital and extramarital sex, clean and dirty sex, Jewish (including rabbinical) and Peruvian sex, polymorphous and orgiastic sex, and (of course) insufficient and inadequate sex. And all, all, all of it is grist for the gag mill. The only things missing are characters and a play.

Bergman has written novels (which I, alas, haven't read) and movies (which I, alas, have seen) and "a standard text in the study of American film" (which I haven't even heard of). Broadway, with direction by Mike Nichols, was clearly the next indicated step in this ineluctable *gradus ad Parnassum*. So he has concocted a consumer-massaging comedy that has not only something but indeed several somethings for everyone, including reversals, double switcheroos, inconsistencies, improbabilities, even impossibilities (why worry about trifles?), as manipulativeness runs rampant. Every ten minutes or so a whopper or a humdinger is tossed in from left field—occasionally even a lollapalooza, usually sexual, that knocks your socks off—and this gets kicked or batted around for the requisite nine to ten minutes, whereupon in comes, like clockwork, the next doozy.

If this is your idea of theater (and at the preview I caught, it seemed to be just about everybody's), you may laugh yourself silly, or sillier. Certainly Bergman can turn out funny lines, even whole clusters of them from time to time. But I have no respect for a playwright who feeds you jokes the way one throws fish to the seals at the zoo—without any respect for human nature, for truth, for a purpose in writing other than making it. Such playwrights are to the theater what the Dr. Feelgoods are to medicine. And then Mike Nichols steps in and polishes up this tinsel until it glitters like fool's gold from proscenium arch to back wall. Visual, verbal, rhythmic, and strategic ingenuity is brought into play, till it almost looks as if there were a play there.

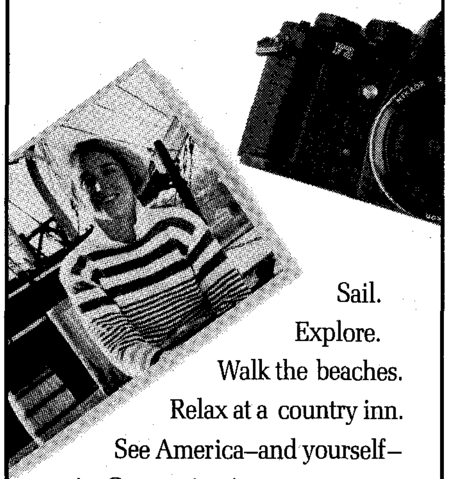
AGE BEFORE BEAUTY: *Olympia Dukakis and Marlo Thomas in Andrew Bergman's* Social Security.

Truly, Nichols is a genius of the second-rate, and he squeezes every drop of incongruous humor out of the confrontation of a chic, Jewish Manhattan art-dealer couple, David and Barbara, in their Art Nouveau East Side apartment with their unchic Mineola in-laws: Barbara's sister, Trudy, and Martin, her accountant husband. And also out of the latters' gorgeous daughter, a State University freshman in Buffalo, who is leading a sex life to make the Borgias envious—but who remains, regrettably, offstage. And out of the sisters' mother, Sophie, who is the ultimate albatross around whichever couple's necks are in the sling. And out of a near-centenarian Chagall-like painter, Maurice Koenig, who falls for the excruciating crone (under her beastliness, which is only skin-deep, she is, naturally, good, wise, and *young!*), so Life, it seems, Begins at Ninety-Eight and Eighty, respectively. *On Platinum Pond*?

The acting is, for the most part, adept. Ron Silver, as David, has a wonderfully cloudy voice and breezy timing, and gets a laugh as if he were stealing a base. As Trudy and Martin, Joanna Gleason and Kenneth Welsh are unimprovable upon. Stefan Schnabel gives his best performance to date as Maurice, so maybe life can begin at 74. Marlo Thomas is adequate as Barbara, though she projects poorly; Olympia Dukakis is neither Jewish nor flavorous enough as Sophie—indeed, not even old-looking enough. Tony Walton's set is sensational, Ann Roth's costuming canny (though shouldn't Barbara dress with more bravura?), and Marilyn Rennagel's lighting appropriately glossy. But do they really not know the term *ménage à trois* in Mineola? Do they leave hall doors unlocked in New York? Does *Social Security* have anything more than a sitcom, except a dirtier mouth?

THE SEXUALLY REPRESSED SEEM TO HOLD endless fascination for the sexually liberated. So we have had in recent times *The Fantod, The Transfiguration of Benno Blimpie, Salonika, Aunt Dan and Lemon,* and assorted *Draculas*, among others; now, in **Goblin Market,** based on the 1858 narrative poem by Dante Gabriel Rossetti's virginal sister Christina, we get a sexual fantasy about two sisters,

Photograph by Martha Swope.



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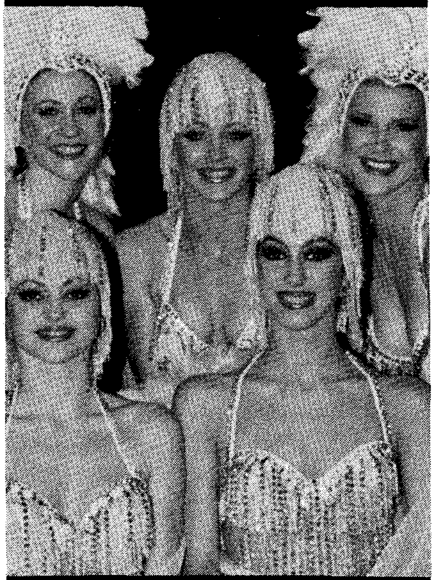

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"...*Goblin Market* is endless cavorting. We never care about the people in *Wrestlers...*"

Laura and Lizzie, who become entangled with a band of male goblin fruit vendors. Laura buys and partakes of the goblin men's strange fruits and promptly starts wasting away. Lizzie goes out to meet the goblins, lets them squirt and smear their pulps and juices all over her, but does not swallow any of it. Returning, she lets Laura lick and suck it all off her, whereupon Laura swoons, but then recovers her health through this sisterly sacrifice.

Although Christina Rossetti wrote some exquisite lyrics, several of them included in her first volume, *Goblin Market and Other Poems* (1862), the long title poem never quite satisfied me. I find its imagery and symbolism fuzzy, its ending sappy, and its versification—a kind of *vers libre* lapsing into doggerel—as irritating as Ruskin did, though for not quite the same reasons. Nevertheless, Polly Pen's idea to set it to music is winsomely quaint, and her music not without merit. But I would have preferred it as a scena or cantata for two singers and four instrumentalists without the theatrics, or, alternatively, as a short opera bringing in the goblin men, to be portrayed by the likes of Wallace Shawn, Ian Trigger, Danny DeVito, and Linda Hunt. It is not as if Miss Pen and her collaborator on the book, Peggy Harmon, had not taken liberties in introducing additional words by John Gay and Christian Morgenstern (whom the program calls Christopher—but, then, Rossetti becomes Dante Gabriella!) and music by Brahms and Charles Ives, somewhat to the disadvantage of their own contributions.

This *Goblin Market* is, in effect, endless cavorting by two actresses in typical Victorian dresses and shifts (by Muriel Stockdale and Kitty Leech) among amusing bits of scenery (William Barclay) with clever props, good lighting (Phil Monat), minimalist choreography (Ara Fitzgerald), and leeringly suggestive direction (André Ernotte). Of course, there is sexual repression in the poem, though whether all the things that have been read into it—from a glorification of infantile oral sexuality to incest, from Maria Rossetti's alleged breaking up of one of her sister's potential heterosexual relationships to inchoate feminism—are relevant will not abide our question. Yes, Christina was a troubled creature who would dream of nocturnal churchyards where sheep with "innocent expressions, one especially heavenly," were grazing, "amid them... a Satan-like goat lying, with a kingly look and horns," and also dogs, "one with a flattering face, a second with head almost entirely turned away, but... sensual and abominable"—a Freudian field day.

But the subtexts would come across better if the two performers merely sang with great vocal expressiveness, and if the music were a bit more varied and incisive. What is unpardonable, though, is the acting. As Laura, Terri Klausner is mannish and charmless, with a strong but unlovely, abrasive voice—a virago who could gobble up gobs of goblins in a trice. As Lizzie, Ann Morrison is so cute, coy, and cloying that butter, let alone goblin fruits, wouldn't melt in her mouth. It would help a lot if these actresses could sound British (the poem is so overwhelmingly English), and it would help even more if they weren't both so thrillingly in love with themselves. For all the latent aberrations that have been imputed to *Goblin Market*, narcissism hitherto was not one of them. Nor should the girls, despite Christina's simile "Like two flakes of new-fall'n snow," be quite that flaky.

BILL C. DAVIS'S *Mass Appeal* WAS BOTH charming and touching, worth a hallelujah or two. His subsequent *Dancing in the End Zone*, a quick flop on Broadway, and **Wrestlers,** which just opened at the Hudson Guild, seem hardly worth a damn. In *Wrestlers*, Davis deals with two brothers, Monty and Bobby, who were rivals (wrestlers) all through their growing up, with Monty, the younger, always drawing the short straw. Bobby is orderly and successful and works in New York; Monty is barely making it somewhere upstate. But Monty has Angie, a sexy live-in girlfriend, with whom Bobby, who moves into the apartment below, is secretly in love.

Past and present intertwine—not particularly aptly—as the events leading up to the break between the brothers are chronicled. Angie's problems are with her mother and Monty's evading marriage; Bobby's problem is listening through the night to Angie and Monty's lovemaking in a creaky bed above his head; Monty's problem is the inner and outer disorder in which he lives: He won't even let Angie put linseed oil on the bedsprings to silence them. Davis's problem is that he can barely write a scene for more than two characters; so, usually, while one watches, the other two keep revolving around each other like dogs trying to sniff each other's hind quarters. Perhaps one could put linseed oil on Davis's playwriting. Certainly Davis shouldn't try to act, as he does here: His Monty lacks grace. Elizabeth Berridge is becoming repetitious, but Dan Butler is fine as Bobby. I never cared about these people, or about who'd end with whom. Only about whether the play, short as it is, would ever end. ▬

SALES & BARGAINS

BY LEONORE FLEISCHER

MUSEUM MEMENTOS

THE NEW-YORK HISTORICAL SOCIETY'S spring sale offers discounts of 20–50 percent on many items from its gift shop. For example: Limoges enamel boxes, were $65–$95, now $32.50–$47.50; pewter goblets, were $19, now $9.50; pewter candlesticks, were $40 a pair, now $20; hand-painted wood or stuffed reproduction folk dolls, were $36, now $18; set of four pressed-glass goblets, were $36, now $18; children's coloring sets, were $8, now $5; 300 museum-exhibition posters, were $10–$20 each, now $2; postcards or note cards with envelopes, were 30 cents and 50 cents each, respectively, now $2 and $4, respectively, for a packet of 25. Also, books on New York City, architecture, American history, fine and decorative arts, and more, now 40–70 percent off; all holiday merchandise, including Christmas, Easter, and Valentine's Day cards, and wrapping paper, now 50 percent off; children's stuffed animals, puzzles, games, books, and toys, now 20–40 percent off. M.C., V., checks accepted; all sales final. *The New-York Historical Society, 170 Central Park West, at 77th St. (873-3400); Tues.–Sat. 10 a.m.–5 p.m. and Sun. 1–5 p.m.; through 4/27.*

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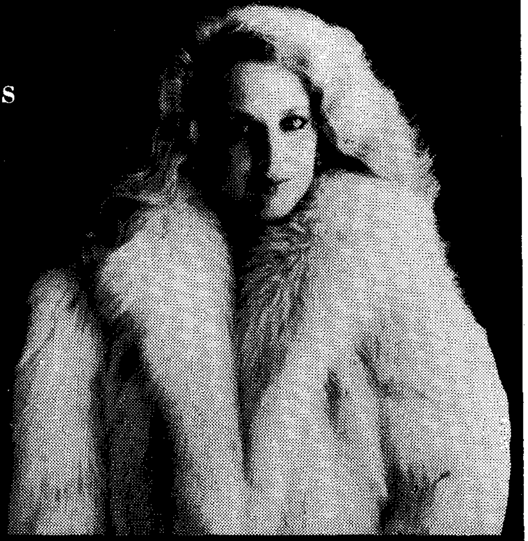

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A Complete Entertainment Guide for Seven Days Beginning

APRIL 23

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

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1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—Thru Apr. 29: Television by Godard. Apr. 21–24: *Six Fois Deux*. Apr. 25–28: *France/Tour/Dêtour/Deux/Enfants*. Apr. 29: *Soft and Hard; Scênario du Film Passion*. #2—Thru May 15: Kurosawa: The Works. Apr. 23–24: *A Fistful of Dollars; The Magnificent Seven*. Apr. 25–27: *Rashomon; Dodeskaden*. Apr. 28–29: *No Regrets for Our Youth; One Wonderful Sunday*.

2. THALIA SOHO—Vandam St. at Sixth Ave. 675-0498. Apr. 23–24: *Grand Illusion; Night Is My Kingdom*. Apr. 25–26: *Performance; Don't Look Now*. Apr. 27: *Alexander Nevsky; Potemkin*. Apr. 28: *The Little Foxes; The Spanish Earth*. Apr. 29: *Montenegro; Love Affair, or the Case of the Missing Switchboard Operator*.

3. ESSEX—Grand St. nr. Essex. St. 982-4455. *Murphy's Law*.

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—*Broken Rainbow*. #2—*28 Up*. #3—*The Man Who Envied Women*.

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—*The Gods Must Be Crazy*. #2—*Doña Herlinda and Her Son*.

6. 8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave. 674-6515. *Brazil*.

8. THEATRE 80—St. Mark's Pl. E. of Second Ave. 254-7400. Apr. 23: *The Tenant; Knife in the Water*. Apr. 24: Sherlock Holmes: *Dressed to Kill* (1946); *Terror by Night*. Apr. 25–26: *East of Eden; Rebel Without a Cause*. Apr. 27: *The Red House; D.O.A*. Apr. 28: *Le Jour se lève; Bizarre, Bizarre*. Apr. 29: *The Black Rose; The Son of Monte Cristo*.

9. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Apr. 23–24: *Repulsion; Knife in the Water*. Apr. 25–26: *The Elephant Man; Eraserhead*. Apr. 27: *Elvira Madigan; Face to Face*. Apr. 28–29: *I Am Curious (Yellow); Exhibition*.

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*The Color Purple*. #2—*Out of Africa*.

11. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—*The Official Story*. #2—*The Trip to Bountiful*. #3—*F/X*. #4—Thru Apr. 24: *Turtle Diary*. Opening Apr. 25: *The Imagemaker*.

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave. 989-0060. #1—*Down and Out in Beverly Hills; Sleeping Beauty*. #2—Thru Apr. 24: *Band of the Hand; Heathcliff: The Movie*. Opening Apr. 25: *8 Million Ways to Die*. #3—*Just Between Friends*.

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. *Off Beat*.

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *Violets Are Blue*.

23. MURRAY HILL—34th St. W. of Third Ave. 685-7652. *Hannah and Her Sisters*.

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *Water*.

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—*Critters*. #2—*Wise Guys*. #3—*Legend*.

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—*Water*. #2—*Off Beat*.

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *Legend*.

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—*Wise Guys*. #2—*Critters*.

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*The Color Purple*. #2—*Hannah and Her Sisters*. #3—*The Money Pit*. #4—*Just Between Friends*. #5—*Lucas*. #6—*F/X*.

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *Down and Out in Beverly Hills*.

35. MOVIELAND—B'way nr. 47th St. 757-8320. *Police Academy 3: Back in Training*.

36. EMBASSY 2—B'way nr. 47th St. 730-7262. *Pretty in Pink*. **EMBASSY 3**—*Gung Ho*. **EMBASSY 4**—*April Fool's Day*.

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—*Band of the Hand*. #2—*Murphy's Law*.

38. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. *Sleeping Beauty*. Theater closed to the public Apr. 21–23 & 29.

39. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—Thru Apr. 24: *P.O.W.: The Escape*. Beg. Apr. 25: *Low Blow*. #2—Thru Apr. 24: *Basic Training*. Opening Apr. 25: *8 Million Ways to Die*.

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. Thru May 1: Festival of Films From Spain. Apr. 23: *Towhaired Fanny.* Apr. 24: *Tasio.* Apr. 25: *Extramuros.* Apr. 26–27: *The Witching Hour;* Apr. 27: *Bicycles Are for Summer.* Apr. 28–29: *Towhaired Fanny;* Apr. 28: *Extramuros;* Apr. 29: *Epilogue.*

42. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. *Absolute Beginners.*

43. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. Thru Apr. 27: *F/X.* Apr. 28–May 4: Nordic Film Festival. Apr. 28: *Moments of Play; Da Capo.* Apr. 29: Films From Finland: *Pessi and Illusia; Da Capo.*

45. SUTTON—57th St. E. of Third Ave. 759-1411. *Desert Bloom.*

46. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. Thru Apr. 24: *The Quiet Earth.* Opening Apr. 25: *Mr. Love.*

47. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. Opening Apr. 25: *Home of the Brave.*

48. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *Violets Are Blue.*

49. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Murphy's Law.*

50. PLAZA—58th St. E. of Madison Ave. 355-3320. *Ran.*

51. PARIS—58th St. W. of Fifth Ave. 688-2013. *A Room With a View.*

52. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *The Color Purple.*

53. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Down and Out in Beverly Hills.* #2—Thru Apr. 24: *Off Beat.* Opening Apr. 25: *8 Million Ways to Die.*

54. BARONET—Third Ave. at 59th St. 355-1663. *Just Between Friends.* **CORONET**—*Violets Are Blue.*

55. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *Lucas.*

56. CINEMA I—Third Ave. at 60th St. 753-6022. Thru Apr. 24: *Trouble in Mind.* Opening Apr. 25: *Echo Park.* **CINEMA II**—753-0774. *Desert Hearts.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*Water.* #2—832-2720. *Band of the Hand.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Hannah and Her Sisters.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*The Money Pit.* #2—*Legend.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. Thru Apr. 24: *Smooth Talk.* Opening Apr. 25: *3 Men and a Cradle.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Ginger & Fred.*

65. UA EAST—First Ave. at 85th St. 249-5100. *Water.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *Off Beat.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Wise Guys.* #2—Thru Apr. 24: *Critters.* Opening Apr. 25: *8 Million Ways to Die.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Police Academy 3: Back in Training.* #2—*Band of the Hand.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Desert Bloom.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*The Trip to Bountiful.* #2—*Turtle Diary.* #3—*The Official Story.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Quilombo.* #2—Opening Apr. 23: *Tracks in the Snow.*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru May 24: Hollywood Dance Directors. Apr. 23: *Footloose; Flashdance.* Apr. 24–26: *Words and Music; Broadway Melody of 1940.* Apr. 27–28: *Hollywood Revue; Dames.* Apr. 29–30: *Lili; Tonight and Every Night.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*My Beautiful Laundrette.* #2—Opening Apr. 23: *Fast Talking.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Hannah and Her Sisters.* #2—*On Valentine's Day.* #3—*Wise Guys.* #4—*The Money Pit.* #5—*Ginger & Fred.* #6—*Legend.*

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86. THALIA—95th St. W. of B'way. 222-3370. Apr. 23: *How to Succeed in Business Without Really Trying; A Funny Thing Happened on the Way to the Forum.* Apr. 24: *The Passion of Joan of Arc; Page of Madness.* Apr. 25–26: *Alphaville; Band of Outsiders.* Apr. 27: *Sheer Madness; Sisters, or the Balance of Happiness.* Apr. 28: *The Roaring Twenties; They Drive by Night.* Apr. 29: *Sorry, Wrong Number; Crime of Passion.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. *The 19th International Tournée of Animation.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*Water.* #2—Thru Apr. 24: *Off Beat.* Opening Apr. 25: *8 Million Ways to Die.* #3—*Murphy's Law; Heathcliff: The Movie.* #4—Thru Apr. 24: *Critters.* Beg. Apr. 25: *Down and Out in Beverly Hills.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Legend.* #2—*Murphy's Law.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 873-4225; Naturemax: 496-0900. Free with museum adm.: Caribbean Festival: Apr. 27 at 2: *Musica;* 3:15: *Bitter Cone.* **Naturemax Theater:** adm. $3; senior citizens and children $1.50: *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. at 4:30. Double features: adm. $4.50; senior citizens and children $3: Fri.–Sat. at 6 & 7:30: *The Dream Is Alive* and *Living Planet.*

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. 718-784-4742. Adm. $4; video only, $2. California Video: Apr. 25–26, 6:30–7:30: *Ballplayer* (1985) by Chip Lord, *From Hippie to Yuppie* (1985) by Benjamin Bergery, *Not Like Counting Sheep* (1984) by Starr Sutherland, *Lowell Darling's Last Videotape* (1984) by Dana Atchley and Lowell Darling, and *More TV Stories* (1984–85) by Ilene Segalove. John Stahl: Master of Melodrama: Apr. 25 at 7:30: *Back Street* (1932), with Irene Dunne, and *When Tomorrow Comes* (1939), with Dunne and Charles Boyer; Apr. 26 at 7:30: *Sowing the Wind* (1921) and *The Child Thou Gavest Me* (1921).

ASIA SOCIETY—Park Ave. at 70th St. 517-2742. Adm. $5; students and senior citizens $4; series tickets available. Fantasy/Animation: Apr. 25 at 8: *Woman in the Dunes* (1964) by Hiroshi Teshigahara.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. Apr. 23 at 7:30: *Mister Roberts* (1955) by John Ford and Mervyn LeRoy, with Henry Fonda, Jack Lemmon, and James Cagney.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $4; members free; reservations advised. "Moving" Pictures. Apr. 25 at 8 & 10:30: *The Heart of Loisaida* (1979) by Marci Reaven and Bienvenida Matias, *Who Cares* (Great Britain, 1971), *Housing Problems* (1935), and *The Usurer* (1910) by D. W. Griffith. Apr. 27 at 8 & 10:30: *Bed and Sofa* (U.S.S.R., 1927) by Abram Room, *Homefront* (1974) by Jenny Goldberg and Harvey Schaktman, and *The Wonder Ring* (1955) by Stan Brakhage.

FILMS CHARAS—350 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. Apr. 29 at 8: *Clarence and Angel* (1982) by Robert Gardner, and *Transmagnifican Dambamuality* (1976) by Ronald Gray; Gardner present.

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Ciné-Club: adm. $2.50; students and senior citizens $2; members free. Apr. 23 at 12:30, 3:15, 6 & 8:45: *Le Journal d'un curé de campagne* (France, 1950) by Robert Bresson.

GOETHE HOUSE—1014 Fifth Ave., at 82nd St. 744-8310. Free tickets one hour before screenings. Thru Apr. 26: Films by Egon Monk. Apr. 24 at 6:30: *Farmers, Functionaries, and Fireworks,* Part II (West Germany, 1973). Apr. 26 at 2: *The Oppermanns,* Part II (West Germany, 1983).

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 718-784-2084. Free with museum adm. Thru June 15: Wed.–Sun. 12–6: *Ausable Chasm,* a video installation by Davidson Gigliotti.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Tue. 12 noon–8, Wed.–Fri. 12 noon–5, Sat.–Sun. 11 a.m.–6, hourly on the hour: Video-Feature. Thru May 4: *Hard Metals Disease* (1984) by Jon Alpert.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5. Films by Masahiro Shinoda. Apr. 25 at 7:30: *The Ballad of Orin* (Japan, 1977).

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm. National Jewish Archive of Broadcasting: Justice and Jerusalem Revisited: The Eichmann Trial 25 Years Later. Thru May 11: continuous screenings of videotaped trial sessions, Sun. 11 a.m.–6, Mon., Wed. & Thu. 12 noon–5, Tue. 12 noon–8. Apr. 27 at 4: "Engineer of Death: The Eichmann Story" (1960) by Paul Bogart, from *Armstrong Circle Theatre*, with Telly Savalas and Carroll O'Connor, and "Deaths-Head Revisited" (1961), written by Rod Serling, from *The Twilight Zone*.

THE KITCHEN—512 W. 19th St. 255-5793. Free. Video Viewing Room: thru Apr. 26, Tue.–Sat. 1–6: 1–3:15: This Is Belgium: *Paysage Imaginaire* (1983–84) by Nicole Widart, *The Struggle in the Hole in the Ground, ou la Femme au Sang Cannibale* (1985) by Eddy Luyckx, and *Ronde de Nuit* (1984) by Jean-Claude Riga; 3:15–4:45: *ALL LIGHTS OFF SHORT REPORTS television diaries 1969–86 illumination whisper thud slam crash bang movements* and other tapes by Michel Auder; 4:45–6: Music video, including Test Department's *Programme for Progress*. Adm. $5; $30 series pass: Maya Deren in Context: Apr. 24–27: Films by Deren, Alexander Hammid, and other filmmakers: Apr. 24 at 8 & 10:30 (10:30: French Surrealist films), Apr. 25 at 8 & 10, Apr. 26 at 1 (Unedited Haitian footage by Deren; 6 hours; adm. $6), 8 & 10, Apr. 27 at 1, 3:30, 8 & 10.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $4. Twentieth Anniversary Retrospective Film Series. Apr. 25 at 8: *Silent Partner* (1978) and *Denials* (1985) by Peter Gidal. Apr. 26 at 8: Canadian Group Program: *Side Seat Paintings Slides Sound Film* (1970) by Michael Snow, *Watching for the Queen* (1973) and *Canadian Pacific* (1974) by David Rimmer, *A and B in Ontario* (1984) by Joyce Wieland, *The Central Character* (1977) by Patricia Gruben, *Weather Building* (1976) by Ross McLaren, *Down on Me* (1980) by John Porter, and *Song for a Mixed Choir* (1983) by Mike Hoolboom.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. 12 noon–8, Wed.–Sat. 12 noon–5. Thru May 2: James Dean: The Television Work. Adm. $15; members $13: Seminars with Bob Hope on comedy: Apr. 29 at 12:30 & 5:30.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 2:** Thru Apr. 29: Dystopia: Films From the Archives. Apr. 24 at 3 & 6:30: What's Happening?: *Masters of Disaster* (1985) by Sonya Friedman, and *Frederick Douglass, an American Life* (1985) and *Booker T. Washington, the Life and the Legacy* (1982), both by William Greaves. Apr. 25 at 3: *Stereo* (Canada, 1969) by David Cronenberg, and *La Jetée* (France, 1963) by Chris Marker; 6:30: *Metropolis* (Germany, 1926) by Fritz Lang. Apr. 26 at 2:30: (See Apr. 25 at 6:30); 5:30: *Born in Flames* (U.S.A., 1983) by Lizzie Borden. Apr. 27 at 2:30: *Just Imagine* (U.S.A., 1930) by David Butler; 5:30: *Things to Come* (Great Britain, 1936) by William Cameron Menzies, with Ralph Richardson and Raymond Massey. Apr. 28 at 6:30: Video Viewpoints: Victor Masayesva, "Electronic Tribalism: Native Americans and Video." Apr. 29 at 3: (See Apr. 26 at 5:30); 6:30: (See Apr. 27 at 2:30).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Apr. 21–25 at 8, Apr. 26 at 7:30 & 10:30, Apr. 27 at 4 & 7:15, Apr. 28 at 8: *Ran* (Japan, 1985) by Akira Kurosawa. Apr. 29 at 8: *Latino* (U.S.A., 1986) by Haskell Wexler; guest speaker Martin Haas.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. 873-3400. Free with museum adm. Thru Apr. 27: Mon.–Fri. at 3, Sat. at 12 noon & 3, Sun. at 4: *Niagara Falls: The Changing Nature of a New World Symbol* (1985) by Lawrence Hott and Diane Garey.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. Apr. 26 at 1:30: *Shoot the Moon* (1982) by Alan Parker, with Albert Finney and Diane Keaton.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Apr. 24 at 12 noon: Survivors of the Holocaust: *Jude* (1982) by Drew Klausner, and *Kaddish* (1984) by Steve Brand. Apr. 29 at 12 noon: Spies: *North by Northwest* (1959) by Alfred Hitchcock, with Cary Grant; 2:30: Dark Horses: *Beauty, Bonnie, Daisy, Violet, Grace and Geoffrey Morton* (1975) by Frank Cvitanovich, and *Last Stand Farmer* (1975) by Richard Brick.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Free: After School Art: Apr. 24 at 3:30: *Feather, Happy Owls,* and *Rosie's Walk.* Cinema Scope: Faded Glory: adm. $3; members $2: Apr. 25 at 8: *Hearts and Minds* (1974) by Peter Davis; Apr. 26 at 8: *The Deer Hunter* (1978) by Michael Cimino, with Robert De Niro, Meryl Streep, and Christopher Walken.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru Apr. 27: Global Village 12th Annual Documentary Festival. Apr. 23 at 7: *Tiger by the Tail* (video) by Michal Goldman and Eric Mann, and *The Global Assembly Line* by Lorraine Gray, Anne Bohlen, and Maria Patricia Fernandez Kelly; 9:30: *The Deaners: Cause Without a Rebel* (video) by Barry Bernson, *American Grizzly* (video) by Randy Croce, and *Writing in Water* by Stephen R. Roszell. Apr. 24 at 7: *Secret Sounds Screaming* (video) by Ayoka Chenzira, and *Men Who Molest: Children Who Survive* by Rachel Lyon; 9:30: *Margaret* by John D. McCormick, and *Central Manor* (video) by Bob Thurber. Apr. 25 at 7: *Guatemala: A Journey to the End of Memories* (video) by Illan Ziv, and *Las Madres de Plaza de Mayo* by Susana Muñoz and Lourdes Portillo; 9:30: *Stubborn Hope* by Peggy Stern, and *Maids & Madams* by Mira Hamermesh. Apr. 26 at 4:30: *Maids & Madams* (see Apr. 25), and *All Under Heaven: Life in a Chinese Village* by Carma Hinton and Richard Gordon; at 7: *Buying the Bomb* by Mark Obenhaus and Edward Gray, and *Native Sons: Palestinians in Exile* by Tom Hayes; 9:30: *India Cabaret* by Mira Nair, and *A Man, When He Is a Man* by Valeria Sarmiento. Apr. 27 at 4:30: *Frontline Photographer* by David Helvarg, and *Guatemala: A Journey to the End of Memories* (see Apr. 25); at 7: (Same as Apr. 23 at 7); 9:30: *Silent Pioneers* by Patricia Giniger Snyder, Lucy Winer, Harvey Marks, and Paula de Koenigsberg, and *Before Stonewall: The Making of a Gay and Lesbian Community* by Robert Rosenberg, John Scagliotti, and Greta Schiller. Public Service (free): Fri.–Sun. at 2: *Point of Order* (1964) by Emile de Antonio.

SNUG HARBOR CULTURAL CENTER—914 Richmond Terr., S.I. 718-448-2500. Adm. $2.50. The Cartoon That Moved: Animation. Apr. 26 at 8: Ten Betty Boop cartoons and Chapter 14 of *Flash Gordon's Trip to Mars.*

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $1; members free. D. W. Griffith, American Film Master, 1908–20. Apr. 27 at 1:30: Griffith in California I: *The Unchanging Sea* (1910), *Ramona* (1910), *In the Days of '49* (1911), *Enoch Arden,* Parts I and II (1911), and *The Last Drop of Water* (1911); Elaine Mancini, guest speaker.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru May 18: Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. 12 noon–6: *Kirribilli Wharf* (1976), an eight-channel sound installation by Bill Fontana.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*Murphy's Law.* #2—Thru Apr. 24: *Critters.* Beg. Apr. 25: *Low Blow.* #3—Thru Apr. 24: *Police Academy 3.* Beg. Apr. 25: *8 Million Ways to Die.*#4—Thru Apr. 24: *Band of the Hand.*

101. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. Beg. Apr. 25: *Low Blow.*

102. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Murphy's Law.* #2—*The Color Purple.*

103. DALE—W. 231st St. at B'way. 884-5300. #1—*Murphy's Law.* #2—*The Color Purple.*

104. DOVER—Boston Rd. at E. 174th St. 542-3511. *Murphy's Law.*

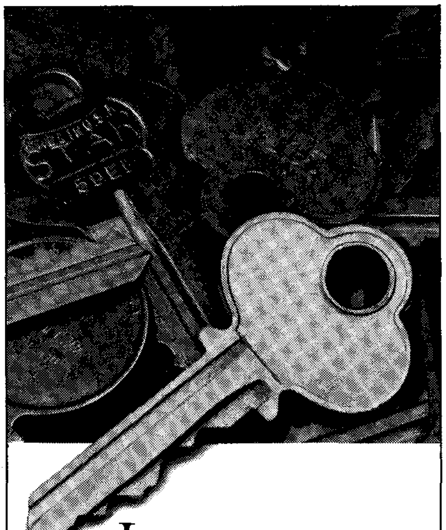
105. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Off Beat; Band of the Hand.* #2—*Murphy's Law.* #3—*Water.* #4—Thru Apr. 24: *Critters.* Beg. Apr. 25: *Low Blow.*

106. KENT—E. 167th St. nr. Grand Concourse. 367-1288. *Murphy's Law.*

107. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*Police Academy 3.* #2—*Critters.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse. 367-1288. #1—*April Fool's Day.* #2—*Critters.* #3—*Legend.* #4—*Wise Guys.*

109. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Wise Guys.* #2—*Band of the Hand; Care Bears Movie II.* #3—*Murphy's Law.* #4—*April Fool's Day; Sleeping Beauty.*



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110. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. Thru Apr. 24: *The Official Story.*

111. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1& #2—*Murphy's Law.* #3—Thru Apr. 24: *The Color Purple; Care Bears Movie II.* Beg. Apr. 25: *Gringo.* #4—Thru Apr. 24: *The House That Cried Murder; Intruder.* Beg. Apr. 25: *8 Million Ways to Die.*

112. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Police Academy 3.* #2—*Off Beat.* #3—*Band of the Hand.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Off Beat.* #2—*April Fool's Day; Heathcliff: The Movie.* #3—*Gung Ho; Care Bears Movie II.* #4—*The Money Pit.* #5—*Murphy's Law.* #6—*Critters.* #7—*Police Academy 3.* #8—*Legend.* #9—*The Color Purple.* #10—*Wise Guys.* #11—*Water.* #12—*Down and Out in Beverly Hills.*

BROOKLYN

AREA CODE 718

200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Murphy's Law.* #2—*Water.* #3—Thru Apr. 24: *Off Beat; Pretty in Pink.* Beg. Apr. 25: *The Imagemaker.* #4—*Down and Out in Beverly Hills; Just Between Friends.* #5—Thru Apr. 24: *The Trip to Bountiful.* Beg. Apr. 25: *Violets Are Blue.* #6—Thru Apr. 24: *Band of the Hand.* Beg. Apr. 25: *8 Million Ways to Die.* #7—*Hannah and Her Sisters.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Legend.* #2—*Wise Guys.* #3—*Critters.* #4—*Police Academy 3.* #5—Thru Apr. 24: *The Money Pit.* Beg. Apr. 25: *Low Blow.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*F/X; Heathcliff: The Movie.* #2—*Hannah and Her Sisters.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Wise Guys.* #2—*Legend.* #3—*Critters.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Police Academy 3.* #2—*Water; Care Bears Movie II.* #3—Thru Apr. 24: *Band of the Hand.* Beg. Apr. 25: *The Imagemaker.* #4—*The Money Pit.*

205. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. #1—Thru Apr. 24: *Basic Training.* Beg. Apr. 25: *Low Blow.* #2—Thru Apr. 24: *Off Beat; Sleeping Beauty.* Beg. Apr. 25: *Violets Are Blue.* #3—Thru Apr. 24: *The Color Purple.* Beg. Apr. 25: *Out of Africa.* #4—*Murphy's Law.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Wise Guys.* #2—Thru Apr. 24: *Band of the Hand.* Beg. Apr. 25: *8 Million Ways to Die.* #3—*Legend.* #4—*Murphy's Law.* #5—Thru Apr. 24: *Critters.* Beg. Apr. 25: *Low Blow.* #6—Thru Apr. 24: *Off Beat.* Beg. Apr. 25: *Violets Are Blue.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—Thru Apr. 24: *Hannah and Her Sisters.* #2—*Water.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Band of the Hand; Heathcliff: The Movie.* #2—*Murphy's Law.* #3—*Wise Guys.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. #1—Thru Apr. 24: *Down and Out in Beverly Hills; Sleeping Beauty.* #2—Thru Apr. 24: *The Color Purple.*

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*Police Academy 3.* #2—Thru Apr. 24: *The Color Purple.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*Murphy's Law.* #2—*Critters.* #3—*Legend.* #4—*Band of the Hand.*

212. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Murphy's Law.* #2—*Legend.* #3—Beg. Apr. 25: *Gringo.* #4—*Water.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Legend.* #2—*Critters.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Off Beat.* #2—*Band of the Hand.* #3—*Wise Guys.* #4—*The Color Purple.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—*Murphy's Law.* #2—Thru Apr. 24: *Down and Out in Beverly Hills.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—*Hannah and Her Sisters.* #2—*Down and Out in Beverly Hills.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Legend.* #2—*Murphy's Law.* #3—Thru Apr. 24: *The Money Pit.* Beg. Apr. 25: *The Imagemaker.* #4—Thru Apr. 24: *Police Academy 3.* Beg. Apr. 25: *8 Million Ways to Die.* #5—*Critters; Water.*

218. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Legend.* #2—Thru Apr. 24: *Hannah and Her Sisters.* Beg. Apr. 25: *Violets Are Blue.*

219. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—Thru Apr. 24: *Off Beat.* Beg. Apr. 25: *8 Million Ways to Die.* #2—*Murphy's Law.* #3—*Police Academy 3.* #4—*Critters.* #5—Thru Apr. 24: *Band of the Hand.* Beg. Apr. 25: *Low Blow.*

220. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—*Murphy's Law.* #2—Thru Apr. 24: *Critters; Band of the Hand.* Beg. Apr. 25: *Low Blow.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Water; Sleeping Beauty.* #2—Thru Apr. 24: *Critters.* Beg. Apr. 25: *Low Blow.* #3—Thru Apr. 24: *Band of the Hand.* Beg. Apr. 25: *Violets Are Blue.* #4—*Murphy's Law.* #5—Thru Apr. 24: *Off Beat.* Beg. Apr. 25: *8 Million Ways to Die.* #6—*Police Academy 3.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Wise Guys.* #2—*Gung Ho.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Legend.* #2—*Hannah and Her Sisters.* #3—Thru Apr. 24: *Band of the Hand.* Beg. Apr. 25: *The Imagemaker.* #4—*Off Beat.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Apr. 24: *To Live and Die in L.A.; Year of the Dragon.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Legend.* #2—*The Money Pit.* #3—*Hannah and Her Sisters.* #4—*Off Beat.* #5—*Down and Out in Beverly Hills; Sleeping Beauty.* #6—*Lucas.* #7—*Out of Africa.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Wise Guys.* #2—*Critters.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*The Color Purple; Care Bears Movie II.* #2—*Legend.* #3—*Wise Guys.* #4—*Critters; Sleeping Beauty.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Water.* #2—*Critters.* #3—Thru Apr. 24: *Band of the Hand.* Beg. Apr. 25: *Gringo.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Off Beat; Police Academy 3.* #2—*Wise Guys.* #3—*Legend.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Murphy's Law.* #2—*Water.* #3—Thru Apr. 24: *Down and Out in Beverly Hills; Sleeping Beauty.* Beg. Apr. 25: *Low Blow.* #4—Thru Apr. 24: *Basic Training.* Beg. Apr. 25: *Violets Are Blue.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Hannah and Her Sisters.* #2—*Just Between Friends.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Apr. 24: *Out of Africa.* Beg. Apr. 25: *Gung Ho.* #2—*The Color Purple.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—*Off Beat.* #2—*Water.* #3—*Hannah and Her Sisters.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—Thru Apr. 24: *Down and Out in Beverly Hills; Sleeping Beauty.* Beg. Apr. 25: *The Imagemaker.* #2—Thru Apr. 24: *Just Between Friends.* Beg. Apr. 25: *Violets Are Blue.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Legend.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Police Academy 3.* #2—*Murphy's Law.* #3—*Band of the Hand.* #4—Thru Apr. 24: *Basic Training.* Beg. Apr. 25: *Low Blow.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—Thru Apr. 24: *Basic Training; Off Beat.* Beg. Apr. 25: *Low Blow.* #2—*Legend.* #3—*The Money Pit.* #4—*Murphy's Law.* #5—*Water; Heathcliff: The Movie.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Critters.* #2—*Band of the Hand.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Wise Guys.* #2—Thru Apr. 24: *Water; Care Bears Movie II.* Beg. Apr. 25: *Violets Are Blue.* #3—*Legend.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*Murphy's Law.* #2—Thru Apr. 24: *Murphy's Law.* Beg. Apr. 25: *Violets Are Blue.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Apr. 24: *Police Academy 3.* Beg. Apr. 25: *8 Million Ways to Die.* #2—Thru Apr. 24: *Critters.* #3—Thru Apr. 24: *Band of the Hand.* Beg. Apr. 25: *Low Blow.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—*Down and Out in Beverly Hills.* #2—*The Color Purple.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Police Academy 3.* #2—Thru Apr. 24: *Band of the Hand.* Beg. Apr. 25: *Low Blow.*

323. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*The Money Pit.* #2—*F/X.* #3—*Gung Ho.*

324. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Hannah and Her Sisters; Heathcliff: The Movie.* #2—*The Color Purple.*

325. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Wise Guys.* #2—*Murphy's Law.*

326. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Murphy's Law.* #2—*The Color Purple.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—*Water.* #2—Thru Apr. 24: *Band of the Hand.*

401. NEW DORP—HYLAN—351-6601. #1—*Murphy's Law.* #2—Thru Apr. 24: *Gung Ho.* Beg. Apr. 25: *Violets Are Blue.*

402. NEW DORP—LANE—351-2110. *Wise Guys.*

403. NEW DORP—RAE—979-0444. #1—Thru Apr. 24: *Band of the Hand.* Beg. Apr. 25: *8 Million Ways to Die.* #2—*Police Academy 3.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Legend.* #2—*Critters.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—Thru Apr. 24: *Police Academy 3.* Beg. Apr. 25: *Low Blow.* #2—*Off Beat.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—Thru Apr. 24: *Down and Out in Beverly Hills; Care Bears Movie II.* Beg. Apr. 25: *Violets Are Blue.* #2—*Hannah and Her Sisters.*

501. BELLMORE—MOVIES—783-7200. Thru Apr. 24: *Out of Africa.*

502. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

503. EAST MEADOW—FLICK—794-8008. #1—*Down and Out in Beverly Hills.* #2—Thru Apr. 24: *Pretty in Pink.* Beg. Apr. 25: *Violets Are Blue.* #3—*Sleeping Beauty.*

504. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Murphy's Law.* #2—*Water.* #3—*Lucas.* #4—Thru Apr. 24: *Off Beat.* Beg. Apr. 25: *Low Blow.*

505. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Legend.* #2—*Wise Guys.* #3—*Gung Ho.* #4—Thru Apr. 24: *Off Beat.* #5—Thru Apr. 24: *Band of the Hand.* Beg. Apr. 25: *8 Million Ways to Die.*

506. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Off Beat.* #2—*Police Academy 3.* #3—*Murphy's Law.*

507. GREAT NECK—SQUIRE—466-2020. #1—*Murphy's Law.* #2—*Gung Ho.* #3—Thru Apr. 24: *Band of the Hand.* Beg. Apr. 25: *The Imagemaker.*

508. HEWLETT—RKO—791-6768. Apr. 23–29: *Wildcats.*

509. HICKSVILLE—HICKSVILLE—931-0749. #1—*Murphy's Law.* #2—Thru Apr. 24: *Band of the Hand.* Beg. Apr. 25: *Low Blow.*

510. HICKSVILLE—MID-PLAZA—433-2400. #1—*The Color Purple.* #2—*The Money Pit.* #3—*Wise Guys.* #4—*Pretty in Pink.* #5—*Out of Africa.* #6—*Legend.*

511. LAWRENCE—RKO—371-0203. #1—*Critters; Water.* #2—*Police Academy 3.* #3—*Legend.*

512. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru Apr. 24: *The Jewel of the Nile.* Beg. Apr. 25: *Pretty in Pink.* #2—Thru Apr. 24: *Murphy's Romance.* Beg. Apr. 25: *Out of Africa.*

513. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Legend.* #2—*Critters.* #3—*Band of the Hand.* #4—*Wise Guys.* #5—*The Money Pit.* #6—*Gung Ho.*

514. LONG BEACH—PARK AVENUE—432-0576. Thru Apr. 24: *The Color Purple; Care Bears Movie II.*

515. LYNBROOK—LYNBROOK—593-1033. #1—*Murphy's Law.* #2—*Hannah and Her Sisters.* #3—Thru Apr. 24: *Band of the Hand; Off Beat.* Beg. Apr. 25: *Violets Are Blue.* #4—*Lucas.*

516. LYNBROOK—STUDIO ONE—599-1444. *The Money Pit.*

517. MALVERNE—TWIN—599-6966. #1—*Out of Africa.* #2—*Down and Out in Beverly Hills.*

518. MANHASSET—MANHASSET—627-7887. #1—Thru Apr. 24: *Off Beat; Down and Out in Beverly Hills.* Beg. Apr. 25: *Violets Are Blue.* #2—*Water.* #3—*Salvador.*

519. MASSAPEQUA—PEQUA—799-6464. Thru Apr. 24: *Hannah and Her Sisters.* Beg. Apr. 25: *8 Million Ways to Die.*

520. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Critters.* #2—Thru Apr. 24: *Police Academy 3.* Beg. Apr. 25: *Violets Are Blue.* #3—*Murphy's Law.* #4—*The Money Pit.* #5—*Water.* #6—*Legend.* #7—Thru Apr. 24: *Band of the Hand.* Beg. Apr. 25: *Low Blow.* #8—*Wise Guys.* #9—Thru Apr. 24: *Off Beat.* Beg. Apr. 25: *Hannah and Her Sisters.*

521. MERRICK—TWIN—546-1270. #1—*Wise Guys.* #2—*The Money Pit.*

522. NEW HYDE PARK—HERRICKS—747-0555. #1—*Hannah and Her Sisters.* #2—Thru Apr. 24: *The Money Pit; Care Bears Movie II.* Beg. Apr. 25: *Violets Are Blue.*

523. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru Apr. 24: *The Color Purple.* #2—Thru Apr. 24: *Down and Out in Beverly Hills.*

524. OLD BETHPAGE—CINE CAPRI—752-1610. *Just Between Friends.*

525. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Out of Africa; Sleeping Beauty.* #2—Thru Apr. 24: *Down and Out in Beverly Hills; Care Bears Movie II.* Beg. Apr. 25: *Violets Are Blue.*

526. PLAINVIEW—RKO TWIN—931-1333. #1—*Murphy's Law.* #2—*Critters.*

527. PORT WASHINGTON—MOVIES—944-6200. #1—*Legend.* #2—*Hannah and Her Sisters.* #3—*The Money Pit.* #4—Thru Apr. 24: *Critters; Sleeping Beauty.* Beg. Apr. 25: *8 Million Ways to Die.*

528. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Wise Guys.*

529. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—Thru Apr. 24: *Pretty in Pink.* Beg. Apr. 25: *8 Million Ways to Die.* #2—*The Color Purple.*

530. ROSLYN—ROSLYN—621-8488. #1—*Wise Guys.* #2—*Turtle Diary; Care Bears Movie II.*

531. SYOSSET—SYOSSET—921-5810. #1—Thru Apr. 24: *Off Beat.* Beg. Apr. 25: *The Imagemaker.* #2—*Violets Are Blue.* #3—*Water.*

532. SYOSSET—UA CINEMA 150—364-0700. *Hannah and Her Sisters.*

533. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Off Beat.* #2—*The Jewel of the Nile.* #3—*Band of the Hand.*

534. VALLEY STREAM—SUNRISE—825-5700. #1—*Wise Guys.* #2—*Violets Are Blue.* #3—*Murphy's Law.* #4—*Gung Ho.* #5—*The Money Pit.* #6—*April Fool's Day; Heathcliff: The Movie.* #7—*Legend.* #8—*Down and Out in Beverly Hills.* #9—*Critters.* #10—*Water.* #11—*Police Academy 3.* #12—*The Color Purple.*

535. WANTAGH—RKO—781-6969. Apr. 23-29: *Wildcats.*

536. WESTBURY—DRIVE-IN—334-3400. #1—*Murphy's Law.* #2—Thru Apr. 24: *Critters.* Beg. Apr. 25: *Violets Are Blue.* #3—Thru Apr. 24: *Band of the Hand.* Beg. Apr. 25: *Low Blow.*

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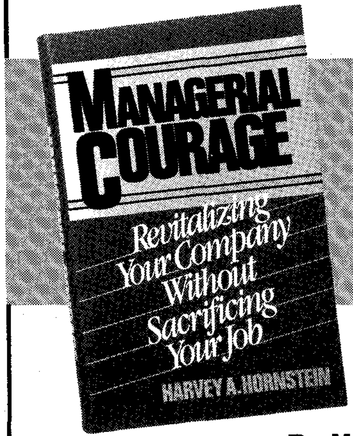

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MOVIES

537. WESTBURY—WESTBURY—333-1911. #1—Thru Apr. 24: *Gung Ho.* Beg. Apr. 25: *On Valentine's Day.* #2—*The Trip to Bountiful.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—Thru Apr. 24: *Off Beat.* Beg. Apr. 25: *The Imagemaker.* #2—Thru Apr. 24: *Band of the Hand.* Beg. Apr. 25: *Violets Are Blue.* #3—*Murphy's Law.*

601. BABYLON—RKO—669-0700. #1—*Pretty in Pink.* #2—*The Trip to Bountiful.*

602. BABYLON—SOUTH BAY—587-7676. #1—*The Money Pit.* #2—*Legend.* #3—*Gung Ho; Sleeping Beauty.*

603. BAY SHORE—CINEMA—665-1722. *Water.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Wise Guys.* #2—*Critters.*

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—*Murphy's Law; Death Wish 3.* #2—Thru Apr. 24: *Police Academy 3; Spies Like Us.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru Apr. 24: *The Color Purple.* Beg. Apr. 25: *Low Blow.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Violets Are Blue.* #2—*Murphy's Law.* #3—*Wise Guys.* #4—*Off Beat; The Color Purple.* #5—*Legend.* #6—*Water.* #7—*Police Academy 3.* #8—*Critters.* #9—*Gung Ho; Sleeping Beauty.* #10—*Down and Out in Beverly Hills; Care Bears Movie II.* #11—*April Fool's Day; Heathcliff: The Movie.* #12—*The Money Pit.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Off Beat.* #2—*Down and Out in Beverly Hills.* #3—*Legend.* #4—*Gung Ho; Sleeping Beauty.* #5—*Police Academy 3.* #6—*Murphy's Law.* #7—*Water.* #8—*Violets Are Blue.* #9—*Wise Guys.* #10—*Critters.* #11—*The Money Pit.*

610. COMMACK—RKO—499-4545. #1—*Band of the Hand.* #2—Thru Apr. 24: *Hannah and Her Sisters.* Beg. Apr. 25: *8 Million Ways to Die.*

611. CORAM—PINE—698-6442. #1—*Band of the Hand; Care Bears Movie II.* #2—*Wise Guys.* #3—*Murphy's Law.* #4—*Off Beat.* #5—*Critters.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—*Wise Guys.* #2—*Murphy's Law.* #3—*The Money Pit.* #4—*Water.* #5—*Band of the Hand; Sleeping Beauty.* #6—Thru Apr. 24: *Police Academy 3.* Beg. Apr. 25: *8 Million Ways to Die.* #7—Thru Apr. 24: *Off Beat; Heathcliff: The Movie.* Beg. Apr. 25: *Low Blow.* #8—*Legend.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Water.* #2—*Hannah and Her Sisters.* #3—Thru Apr. 24: *Off Beat; Sleeping Beauty.* Beg. Apr. 25: *The Imagemaker.* #4—Thru Apr. 24: *Band of the Hand.* Beg. Apr. 25: *8 Million Ways to Die.* #5—*Police Academy 3.*

614. ELWOOD—ELWOOD—499-7800. #1—*Wise Guys.* #2—*Legend.*

615. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—Thru Apr. 24: *Police Academy 3.* Beg. Apr. 25: *Low Blow.* #2—*Gung Ho.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Murphy's Law.* #2—*Legend.* #3—*Critters; Band of the Hand.* #4—*Police Academy 3; Off Beat.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *Wise Guys.*

620. ISLIP—ISLIP—581-5200. #1—*Legend.* #2—*Hannah and Her Sisters; Band of the Hand.* #3—*The Money Pit.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *Off Beat.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru Apr. 24: *Gung Ho.*

623. LINDENHURST—LINDENHURST—888-5400. Thru Apr. 24: *Murphy's Romance.* Beg. Apr. 25: *Police Academy 3.*

624. MATTITUCK—MATTITUCK—298-4405. #1—*The Money Pit; Heathcliff: The Movie.* #2—*Legend.* #3—*Critters; Band of the Hand.* #4—*Wise Guys; Sleeping Beauty.* #5—*Lucas.*

627. NORTHPORT—NORTHPORT—261-8600. Thru Apr. 24: *Pretty in Pink.* Beg. Apr. 25: *Just Between Friends.*

628. OAKDALE—OAKDALE—589-8118. Thru Apr. 24: *Pretty in Pink.* Beg. Apr. 25 (tent.): *The Jewel of the Nile.*

629. PATCHOGUE—TRIPLEX—475-0601. #1—*Murphy's Law.* #2—Thru Apr. 24: *Off Beat.* Beg. Apr. 25: *8 Million Ways to Die.* #3—*Wise Guys.*

631. PATCHOGUE—SUNWAVE—475-7766. #1—Thru Apr. 24: *Band of the Hand.* Beg. Apr. 25: *Violets Are Blue.* #2—*Water.*

632. PORT JEFFERSON—MINI EAST—928-6555. *The Color Purple.* **WEST**—*Legend.*

633. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. Apr. 23–29: *Wildcats.*

634. RIVERHEAD—SUFFOLK—727-3133. Thru Apr. 24: *Police Academy 3.*

635. SAG HARBOR—SAG HARBOR—725-0010. Thru Apr. 24: *Smooth Talk.* Beg. Apr. 25: *Turtle Diary.*

636. SAYVILLE—SAYVILLE—589-0232. #1—*The Money Pit.* #2—*Critters; Heathcliff: The Movie.* #3—*Legend.*

638. SHIRLEY—TWIN—281-4466. #1—Thru Apr. 24: *April Fool's Day.* #2—Thru Apr. 24: *Gung Ho.*

639. SMITHTOWN—SMITHTOWN—265-1551. *Water.*

640. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Legend.* #2—Thru Apr. 24: *Down and Out in Beverly Hills.* Beg. Apr. 25: *Violets Are Blue.* #3—*Wise Guys.*

641. STONY BROOK—LOEWS—751-2300. #1—*Wise Guys.* #2—*Legend.* #3—*Critters.*

642. WEST ISLIP—TWIN—669-2626. #1—*The Color Purple.* #2—Thru Apr. 24: *Down and Out in Beverly Hills.* Beg. Apr. 25: *The Money Pit.*

643. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Legend.* #2—*The Color Purple.*

644. WESTHAMPTON—WESTHAMPTON—288-1500. *Murphy's Law.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Hannah and Her Sisters.* #2—*Legend.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *The Money Pit.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Water.* #2—*Murphy's Law.* #3—Thru Apr. 24: *Band of the Hand.* Beg. Apr. 25: *Violets Are Blue.*

703. GREENBURGH—CINEMA 100—946-4680. #1—Thru Apr. 24: *Band of the Hand.* Beg. Apr. 25: *8 Million Ways to Die.* #2—Thru Apr. 24: *Hannah and Her Sisters.*

704. HARRISON—CINEMA—835-2961. Thru Apr. 24 (tent.): *Out of Africa.*

705. HARTSDALE—CINEMA—428-2200. #1—*Lucas.* #2—*Water.* #3—*Violets Are Blue.* #4—*Police Academy 3; Heathcliff: The Movie.*

706. LARCHMONT—PLAYHOUSE—834-3001. Thru Apr. 24: *Hannah and Her Sisters.* Beg. Apr. 25: *Violets Are Blue.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Water.* #2—*Murphy's Law.* #3—*Off Beat.* #4—Thru Apr. 24: *Band of the Hand.* Beg. Apr. 25: *Low Blow.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Apr. 24: *Gung Ho.* Beg. Apr. 25 (tent.): *The Color Purple.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Band of the Hand.* #2—*Wise Guys.* #3—*Critters.* #4—*Police Academy 3; Off Beat.* #5—*Water.* #6—*Legend.* #7—*Murphy's Law.*

712. OSSINING—ARCADIAN—941-5200. #1—*The Money Pit.* #2—*Murphy's Law.* #3—*Hannah and Her Sisters.*

713. PEEKSKILL—BEACH—737-6262. #1—*Off Beat.* #2—*Hannah and Her Sisters; Care Bears Movie II.* #3—*Band of the Hand.* #4—*Wise Guys.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Gung Ho; Sleeping Beauty.* #2—*Critters.* #3—*Out of Africa.* #4—*Police Academy 3.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru Apr. 24: *The Money Pit.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Wise Guys.* #2—*Down and Out in Beverly Hills.*

717. RYE—RYE RIDGE—939-8177. #1—*Wise Guys.* #2—*Legend.*

718. SCARSDALE—FINE ARTS—723-6699. *Turtle Diary.*

719. SCARSDALE—PLAZA—725-0078. Thru Apr. 24: *Pretty in Pink.* Beg. Apr. 25: *The Color Purple.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*Legend.* #2—*The Money Pit.*

721. WHITE PLAINS—UA CINEMA—946-2820. Thru Apr. 24: *Pretty in Pink.* Beg. Apr. 25: *Down and Out in Beverly Hills.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*Down and Out in Beverly Hills; Sleeping Beauty.* #2—*The Color Purple; Care Bears Movie II.* #3—*Off Beat.* #4—*Wise Guys.*

723. YONKERS—MOVIELAND—793-0002. #1—*Legend.* #2—*Hannah and Her Sisters.* #3—*Police Academy 3.*

724. YONKERS—PARK HILL—969-4477. #1—*Murphy's Law.* #2—*Band of the Hand.* #3—*Critters.* #4—*Wise Guys.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—245-1500. #1—Thru Apr. 24: *Hannah and Her Sisters; Sleeping Beauty.* Beg. Apr. 25: *8 Million Ways to Die.* #2—*Water.* #3—*Off Beat.* #4—*Murphy's Law.* #5—Thru Apr. 24: *Out of Africa.* Beg. Apr. 25: *Violets Are Blue.* #6—*Wise Guys.* #7—*Legend.*

726. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—*Legend.* #2—*Water.*

Rockland County

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. Thru Apr. 24: *Off Beat.* Beg. Apr. 25: *The Imagemaker.*

754. NANUET—RKO MOVIES—623-0211. #1—*Violets Are Blue.* #2—*Murphy's Law.* #3—*The Money Pit.* #4—*Band of the Hand.* #5—*Wise Guys.*

755. NEW CITY—TOWN—634-5100. #1—*Wise Guys.* #2—*Legend.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Murphy's Law.* #2—Thru Apr. 24: *Lucas.* Beg. Apr. 25: *Violets Are Blue.*

757. NYACK—CINEMA EAST—358-6631. *Hannah and Her Sisters.*

759. PEARL RIVER—CENTRAL—735-2530. *Legend.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Wise Guys.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Out of Africa.*

762. SPRING VALLEY—PIX—425-6902. #1—*The Money Pit.* #2—*Water.*

763. STONY POINT—9 W CINEMA—942-0303. *Critters.*

764. SUFFERN—LAFAYETTE—357-6030. *Down and Out in Beverly Hills.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Gung Ho.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Police Academy 3.* #2—*The Money Pit.* #3—*Legend.*

801. DANBURY—CINE—743-2200. #1—*Wise Guys.* #2—Thru Apr. 24: *Hannah and Her Sisters.* Beg. Apr. 25: *Violets Are Blue.* #3—*Water.*

802. DANBURY—CINEMA—748-2923. #1—*Lucas.* #2—*Gung Ho.*

803. DANBURY—PALACE—748-7496. #1—*Murphy's Law.* #2—Thru Apr. 24: *Band of the Hand.* Beg. Apr. 25: *8 Million Ways to Die.* #3—*Critters.* #4—*Heathcliff: The Movie.*

804. DARIEN—PLAYHOUSE—655-0100. *The Money Pit.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Out of Africa.* #2—*Down and Out in Beverly Hills.*

806. FAIRFIELD—COUNTY—334-1411. *Off Beat.*

807. GREENWICH—CINEMA—869-6030. #1—*The Money Pit.* #2—*Legend.*

808. GREENWICH—PLAZA—869-4030. #1—*Hannah and Her Sisters.* #2—*Pretty in Pink.* #3—Thru Apr. 24: *Salvador.* Beg. Apr. 25: *Violets Are Blue.*

810. NORWALK—CINEMA—838-4504. #1—*Critters.* #2—*Gung Ho.* #3—*RAD.*

811. NORWALK—NORWALK—866-9202. *Police Academy 3.*

812. RIDGEFIELD—CINEMA—438-3338. Thru Apr. 24: *Sleeping Beauty.*

813. SOUTH NORWALK—SONO—866-9202. Apr. 22–24: *Macaroni.* Apr. 25–28: *Twice in a Lifetime; Mixed Blood.* Animation Festival: Apr. 26–27: The Cartoons Go to War. Apr. 29: *Miles to Go.*

814. SPRINGDALE—STATE—325-0250. Thru Apr. 24: *The Color Purple.* Beg. Apr. 25: *Hannah and Her Sisters.* #2—*Sleeping Beauty.*

815. STAMFORD—AVON—324-9205. #1—*Murphy's Law.* #2—Thru Apr. 24: *Band of the Hand.* Beg. Apr. 25: *8 Million Ways to Die.*

816. STAMFORD—CINEMA—324-3100. #1—*Wise Guys.* #2—*Police Academy 3.* #3—*Critters.*

817. STAMFORD—PARK PLACE—323-1600. #1—Thru Apr. 24: *Out of Africa.* #2—Thru Apr. 24: *The Color Purple.*

818. STAMFORD—RIDGEWAY—323-5000. #1—*Lucas.* #2—*Water.*

819. TRUMBULL—TRANS-LUX—374-0462. #1—*Police Academy 3.* #2—*Murphy's Law.* #3—*Band of the Hand.*

820. WESTPORT—FINE ARTS—227-3324. #1—*Wise Guys.* #2—Thru Apr. 24: *Kiss of the Spider Woman.* Beg. Apr. 25: *Violets Are Blue.* #3—227-9619. *Legend.* #4—226-6666. *The Money Pit.*

821. WESTPORT—POST—227-0500. *Hannah and Her Sisters.*

822. WILTON—CINEMA—762-5678. Thru Apr. 24: *Band of the Hand.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—Thru Apr. 24: *Police Academy 3.* Beg. Apr. 25: *Violets Are Blue.* #2—Thru Apr. 24: *The Money Pit.* #3—*Critters.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Gung Ho.* #2—*Water.*

902. JERSEY CITY—LOEWS—653-4600. #1—*Critters.* #2—*Wise Guys.* #3—*Legend.*

903. JERSEY CITY—STATE—653-5200. #1—*Murphy's Law.* #2—*Police Academy 3.* #3—*The Color Purple.* #4—Thru Apr. 24: *Band of the Hand.* Beg. Apr. 25: *Low Blow.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Murphy's Law.* #2—*Police Academy 3.* #3—*Critters.* #4—*Band of the Hand.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*The Money Pit.* #2—*Legend.* #3—*Water.* #4—*Off Beat.* #5—*Wise Guys.* #6—*Violets Are Blue.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru Apr. 24: *April Fool's Day; Silver Bullet.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Out of Africa.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—Thru Apr. 24: *Critters.* Beg. Apr. 25: *8 Million Ways to Die.* #2—*Murphy's Law.*

912. CEDAR GROVE—CINEMA 23—239-1462. Thru Apr. 24: *Hannah and Her Sisters.* Beg. Apr. 25: *The Trip to Bountiful.*

913. IRVINGTON—CASTLE—372-9324. #1—Thru Apr. 24: *Critters.* #2—*Murphy's Law.*

914. LIVINGSTON—COLONY—992-0800. Thru Apr. 24: *The Trip to Bountiful.* Beg. Apr. 25: *Violets Are Blue.*

915. MAPLEWOOD—MAPLEWOOD—763-3100. Thru Apr. 24: *Down and Out in Beverly Hills.* Beg. Apr. 25: *Violets Are Blue.*

916. MILLBURN—RKO—376-0800. #1—*Legend.* #2—*Wise Guys.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—*The Money Pit.* #2—*Wise Guys.* #3—*Legend.*

918. MONTCLAIR—WELLMONT—783-9500. #1—*Down and Out in Beverly Hills.* #2—*April Fool's Day.* #3—*The Color Purple.*

919. NUTLEY—FRANKLIN—667-1777. #1—*Murphy's Law.* #2—*Wise Guys.* #3—*Water.* #4—*Sleeping Beauty.* #5—*Care Bears Movie II.*

920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Water.* #2—Thru Apr. 24: *Just Between Friends.* Beg. Apr. 25: *Violets Are Blue.* #3—*Off Beat; Band of the Hand.*

921. VERONA—VERONA—239-0880. *Murphy's Law.*

922. WEST ORANGE—ESSEX GREEN—731-7755. #1—*Gung Ho.* #2—*Off Beat.* #3—*Lucas.* #4—*The Color Purple.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Apr. 24: *Out of Africa; Care Bears Movie II.*

931. CRANFORD—RKO—276-9120. #1—*Legend.* #2—*Wise Guys.*

932. ELIZABETH—ELMORA—352-3483. Thru Apr. 24: *Out of Africa.* Beg. Apr. 25: *Violets Are Blue.*

933. LINDEN—TWIN—925-9787. #1—Thru Apr. 24: *The Money Pit; Care Bears Movie II.* #2—Thru Apr. 24: *The Color Purple; Sleeping Beauty.*

934. ROSELLE PARK—PARK—245-0358. Thru Apr. 24: *Wildcats.*

935. SUMMIT—STRAND—273-3900. Thru Apr. 24: *The Money Pit.*

936. UNION—FIVE POINTS—964-3466. #1—*The Color Purple.* #2—*Police Academy 3.*

937. UNION—LOST PICTURE SHOW—964-4497. *Hannah and Her Sisters.*

938. UNION—RKO—686-4373. #1—*Murphy's Law.* #2—*Critters.*

939. WESTFIELD—RIALTO—232-1288. #1—Thru Apr. 24: *Down and Out in Beverly Hills; Band of the Hand.* Beg. Apr. 25: *The Imagemaker.* #2—*Water.* #3—*Off Beat.*

940. WESTFIELD—TWIN—654-4720. #1—*Hannah and Her Sisters.* #2—*Just Between Friends.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. Thru Apr. 24: *Critters; F/X.*

951. CLOSTER—CLOSTER—768-8800. Thru Apr. 24: *Gung Ho.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Wise Guys.* #2—*Off Beat.* #3—*The Money Pit.* #4—*Legend.*

953. EMERSON—TOWN—261-1000. *Wise Guys.*

954. FAIR LAWN—HYWAY—796-1717. #1—*The Color Purple.* #2—Thru Apr. 24: *The Trip to Bountiful.* Beg. Apr. 25: *Low Blow.*

955. FAIRVIEW—TWIN—941-2424. #1—Tent.: *Critters.* #2—Tent.: *Band of the Hand.*

956. FORT LEE—LINWOOD—944-6900. #1—*Murphy's Law.* #2—Thru Apr. 24: *Water.* Beg. Apr. 25: *Violets Are Blue.*

957. FORT LEE—SHARON—224-0202. *Out of Africa.*

958. OAKLAND—TWIN—337-4478. #1—Thru Apr. 24: *Hannah and Her Sisters.* Beg. Apr. 25: *Violets Are Blue.* #2—*The Money Pit.*

960. PARAMUS—CINEMA 35— 845-5070. Thru Apr. 24: *The Trip to Bountiful.* Beg. Apr. 25: *Low Blow.*

961. PARAMUS—DRIVE-IN—368-1440. Apr. 25–27: *Wildcats.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *Wise Guys.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Murphy's Law.* #2—*Band of the Hand.* #3—Thru Apr. 24: *April Fool's Day.* Beg. Apr. 25: *The Imagemaker.* #4—*Gung Ho.* #5—*Water.* #6—*Legend.* #7—*Violets Are Blue.* #8—Thru Apr. 24: *Hannah and Her Sisters.* Beg. Apr. 25: *8 Million Ways to Die.* #9—*Down and Out in Beverly Hills.* #10—*Critters.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*The Money Pit.* #2—*Off Beat.* #3—*Police Academy 3.*

965. RAMSEY—CINEMA—825-2090. *Wise Guys.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Thru Apr. 24: *Just Between Friends; Sleeping Beauty.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Murphy's Law.* #2—*Off Beat.* #3—*Critters.* #4—Thru Apr. 24: *Lucas.* Beg. Apr. 25: *8 Million Ways to Die.*

969. RIDGEWOOD—ROSEBUD—670-9183. Apr. 21–24: *Ball of Fire.* Apr. 25–27: *Till the Clouds Roll By.* Apr. 28–May 1: *A Tree Grows in Brooklyn.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Apr. 24: *Down and Out in Beverly Hills.* #2—Thru Apr. 24: *Pretty in Pink.* #3—*Sleeping Beauty.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Pretty in Pink.* #2—*The Color Purple.* #3—*Just Between Friends.* #4—*Sleeping Beauty.* #5—*Turtle Diary.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Legend.*

974. WESTWOOD—PASCACK— 664-3200. #1—*Murphy's Law.* #2—*Water.* #3—Thru Apr. 24: *Hannah and Her Sisters; Off Beat.* Beg. Apr. 25: *Violets Are Blue.* #4—*Police Academy 3; Band of the Hand.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ New films recommended by *New York*'s critic.

ABSOLUTE BEGINNERS—(1 hr. 47 min., '86) A musical about the adventures of London teenagers in the late fifties. With Eddie O'Connell, Patsy Kensit, David Bowie, James Fox, Ray Davies, Eve Ferret, and Anita Morris. Music by Bowie, Davies, Sade, and others. Based on the novel by Colin MacInnes. Dir. Julien Temple. PG-13. **42**

BAND OF THE HAND—(1 hr. 43 min., '86) Five tough young men from the streets of Miami, under the guidance of a Vietnam vet, fight crime in a decaying neighborhood. With Stephen Lang, Michael Carmine, Lauren Holly, Daniele Quinn, and James Remar. Dir. Paul Michael Glaser. R. **20, 37, 60, 68, 100, 105, 109, 112, 200, 204, 206, 208, 211, 214, 219, 220, 300, 302, 307, 315, 317, 320, 322, 400, 403, 505, 507, 509, 513, 515, 520, 533, 536, 600, 610, 611, 612, 613, 618, 620, 624, 631, 702, 703, 707, 710, 713, 724, 754, 803, 815, 819, 822, 903, 904, 920, 939, 955, 963, 974**

BRAZIL—(2 hr. 10 min., '85) A hard-puffing apocalyptic farce set in a future England ruled by a totalitarian bureaucracy. Much of the material, and the peculiar shape of the paranoia, is familiar from *1984* and a variety of avant-garde films, but the writer-director, Terry Gilliam (formerly of Monty Python), has an untamed pictorial imagination that keeps breaking free of grim cliché. In this anti-utopia, there are cavernous public spaces and cramped apartments whose plumbing and other utilities fill every corner of the room. Violence breaks out everywhere, people are arrested and tortured for the most trivial of reasons. Yet it would be a mistake to look for deep meanings. Gilliam's instincts as an entertainer save him from the more obvious forms of sententiousness, and the movie is often funny in a weird way. But like so many fantasists, he has only a rudimentary feeling for narrative and eventually begins repeating himself. With Jonathan Pryce as the hero. Screenplay by Gilliam, Charles McKeown, and Tom Stoppard. (Jan. 27, 1986) PG-13. **6**

BROKEN RAINBOW—(1 hr. 11 min., '85) An Academy Award–winning documentary about the impending forced relocation of Navajos living on disputed land in northeastern Arizona. Produced, written, and edited by Maria Florio and Victoria Mudd. Dir. Mudd. **4**

THE COLOR PURPLE—(2 hr. 35 min., '85) This Steven Spielberg adaptation of Alice Walker's novel, set among rural blacks in Georgia during the period 1906–1940, is filled with "big" moments—births, beatings, humiliations, separations, reconciliations. Does Spielberg hype the material because he has no instinctual feeling for it? He may love the black South, but in spirit he seems a million miles away—the movie is an angry feminist tract made in the style of a Disney animal story. The heroine, Celie (Whoopi Goldberg), is impregnated twice by her pa when she's a young teenager and is then given away to a brutal widower. She waits, watches, and suffers, but in time she's liberated and her true worth comes to the surface. Whatever else it is, the movie is a hate letter to black men, who are seen as cruel and foolish by *nature.* The male actors, led by Danny Glover, are forced into cartoon performances, but Margaret Avery is beautiful and sensual as a free-living blues singer and Oprah Winfrey has a few moments as the indomitable Sofia. (Jan. 13, 1986) PG-13. **10, 33, 52, 102, 103, 111, 113, 205, 209, 210, 214, 306, 311, 321, 324, 326, 510, 514, 523, 529, 534, 606, 607, 632, 642, 643, 709, 719, 722, 814, 817, 903, 918, 922, 933, 936, 954, 971**

CRITTERS—(1 hr. 26 min., '86) Feral aliens with razor-sharp teeth terrorize a small farm community in Kansas. With Dee Wallace Stone, M. Emmet Walsh, Billy Green Bush, and Terrence Mann. Dir. Stephen Herek. PG-13. **25, 32, 67, 88, 100, 105, 107, 108, 113, 201, 203, 206, 211, 213, 217, 219, 220, 300, 305, 306, 307, 317, 320, 404, 511, 513, 520, 526, 527, 534, 536, 604, 607, 609, 611, 618, 624, 636, 641, 710, 714, 724, 763, 803, 810, 816, 900, 902, 904, 911, 913, 938, 950, 955, 963, 968**

DESERT BLOOM—(1 hr. 46 min., '86) Reviewed in this issue. PG. **45, 80**

DESERT HEARTS—(1 hr. 37 min., '86) Earnest gay romance. Vivian Bell (Helen Shaver), a Columbia literature professor, steps off a train in Reno, in 1959, and checks into a dude ranch (she's getting a divorce). Viv is curt and standoffish—book-learning apparently has dried up her instincts and foiled her physical responses. *Desert Hearts* is that old standby, a movie about a proud, uptight lady who needs someone to light her fire. The person who strikes the match here is the glistening, eager Patricia Charbonneau, who plays Cay, casino cashier and young lesbian daredevil. For most of the movie we wait with growing impatience to see if Viv will go to bed with Cay. The sex, when it finally happens, has some real heat, but still, organizing a whole movie around Viv's seduction—Will she or won't she?—is inane. Audra Lindley gives a strong performance as the head of the dude ranch. Written by Natalie Cooper, from a 1964 novel by Jane Rule. Dir. Donna Deitch. (Apr. 14, 1986) R. **56**

DONA HERLINDA AND HER SON—(1 hr. 30 min., '85) In Spanish, Eng. subtitles. Sly deadpan comedy from Mexico. Doña Herlinda is a wealthy widow with a glassy smile and a cheerily upbeat manner who lives in a beautiful house in Guadalajara, and her son is Rodolfo, a spoiled, pettish neurosurgeon. The bisexual Rodolfo has a lover—a handsome young music student named Ramon—who is more than a little astonished when Doña Herlinda invites him to live in her house. "Rodolfo has such a big bed," she says. She then arranges for her staggeringly passive son to marry a beautiful girl from a good family. A baby follows. And still Ramon stays. The joke of this movie is that despite a thousand chances for disaster and scandal, nothing ever goes wrong. Everyone gets what they want, especially Doña Herlinda, who is shrewd and implacable in her devotion to appearances. The movie is the ultimate gay homage to mom, and a mildly outrageous joke on Mexican machismo. Unfortunately, Jaime Humberto Hermosillo directs at a snail's pace—the movie has a good idea at its core, but the joke never explodes the way it should. (Apr. 14, 1986) **5**

★ **DOWN AND OUT IN BEVERLY HILLS**—(1 hr. 43 min., '86) This broadly farcical Paul Mazursky comedy satirizing the *nouveaux riches* is also extremely touching. (It's based on Jean Renoir's 1932 *Boudu Saved From Drowning.*) Dave and Barbara Whiteman (Richard Dreyfuss and Bette Midler), born in the shadow of Ebbets Field, have struck it rich and moved, like the Dodgers, to Los Angeles, where they live in a pink dream palace with interior walls that gleam like asses' milk. The Whitemans' quick rise has produced feelings of anxiety and guilt. When Jerry Baskin (Nick Nolte), a Los Angeles bum, tries to drown himself in their pool, Dave pulls him out and takes him into the house. The would-be suicide humbles Dave; he wants to understand Jerry and turn him on to the gospel of success. The derelict, meanwhile, takes control of the household; he's a mildly amiable con man, satisfying everyone's fantasies, and he winds up cuckolding Dave three times over (wife, mistress, daughter), just as Warren Beatty did Jack Warden in *Shampoo.* The movie is sloppily constructed and occasionally vague, but it's juicily, irresistibly funny. (Feb. 3, 1986) R. **20, 34, 53, 88, 113, 200, 209, 215, 216, 304, 309, 313, 321, 500, 503, 517, 518, 523, 525, 534, 607, 609, 640, 642, 716, 721, 722, 764, 805, 915, 918, 939, 963, 970**

ECHO PARK—(1 hr. 33 min., '86) Three young people living on the fringes of the Los Angeles entertainment industry wait for their big break. With Susan Dey, Tom Hulce, and Michael Bowen. Screenplay by Michael Ventura. Dir. Robert Dornhelm. R. **56**

8 MILLION WAYS TO DIE—(1 hr. 55 min., '86) Jeff Bridges is Matthew Scudder, a Los Angeles narcotics detective on a medical leave of absence who searches for the cold-blooded killer of a call girl. With Rosanna Arquette, Alexandra Paul, and Andy Garcia. Screenplay by Oliver Stone and David Lee Henry, based on the books of Lawrence Block. Dir. Hal Ashby. R. **20, 39, 53, 67, 88, 100, 111, 200, 206, 217, 219, 300, 320, 403, 505, 519, 527, 529, 610, 612, 613, 629, 703, 725, 803, 815, 911, 963, 968**

F/X—(1 hr. 48 min., '86) Consistently entertaining thriller about a movie-special-effects man (Bryan Brown) who is hired by the Justice Department to stage the assassination of a Mafia boss who has decided to sing. The hero, of course, gets caught in a web of deceit and double-dealing and winds up as the odd man out. He clears his name by using his strange talents against the people who have tricked him. The director, Robert Mandel (*Independence Day*), turns out to be good at action, but the movie needs to be more intricate, scary, and duplicitous. It would have worked a lot better if the special effects had fooled us as well. With Brian Dennehy, Jerry Orbach, and Diane Venora. (Mar. 10, 1986) R. **11, 33, 43, 202, 323, 950**

FAST TALKING—(1 hr. 33 min., '84) An Australian comedy about the adventures of a fourteen-year-old boy from suburban Sydney who has a bleak future. With Rod Zuanic, Toni Allaylis, Chris Truswell, and Gail Sweeny. Written and directed by Ken Cameron. **84**

GINGER & FRED—(2 hr. 6 min., '86) In Italian, Eng. subtitles. Hell to sit through until the very end. Federico Fellini's new film is about an old dance team—they haven't been partners for 30 years—that is reunited for a nostalgic appearance on a TV variety show. Amelia (Giulietta Masina), who married and turned herself into a middle-class housewife, has held up pretty well, but Pippo (Marcello Mastroianni) has become a cynical windbag and a bum. As these two undergo the bizarre preparatory rituals for appearing on TV, Fellini gives us a spoof of television and of a society dominated by television that is more exhausted and depressed than angry. The crushingly vulgar images are frenzied yet also sullen and lifeless. Yet when Mastroianni and Masina step into the lights and perform, the movie attains a noble dignity. In Fellini's view, a performer's courage—whatever remains of his instinct—is the only thing that television can't destroy. Screenplay by Fellini, Tonino Guerra, and Tullio Pinelli. (Mar. 31, 1986) PG-13. **64, 85**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) A likable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops, and he keeps the gags coming. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **5**

GUNG HO—(1 hr. 51 min., '86) Amiable comedy from Ron Howard about a Japanese automotive giant that takes over a defunct plant in Pennsylvania. The Americans are eager for jobs, but they can't possibly work as hard as the Japanese want them to. Utterly dedicated and joyless, the Japanese are shocked that the men want to be treated as individuals. The movie has a real subject, but Howard and screenwriters Lowell Ganz and Babaloo Mandel work it for the most obvious gags and contrasts. Michael Keaton stars as the plant foreman, a man who tries to make everybody like him and winds up lying to his men. The role seems based on the Eddie Bracken weakling that Preston Sturges, in *Hail the Conquering Hero,* made into such a wrenching example of small-town ingratiation and fear. But the filmmakers don't provide the framework for that kind of satire, and Keaton is more a comic than an actor. The picture is stolen from him by Gedde Wantanabe, who, as an executive losing faith in the Japanese business ethos, gives a comic performance of exceptional dignity, strength, and sweetness. (Mar. 24, 1986) PG-13. **36, 113, 301, 311, 323, 401, 505, 507, 513, 534, 537, 602, 607, 609, 615, 622, 638, 709, 714, 765, 802, 810, 901, 922, 951, 963**

★ **HANNAH AND HER SISTERS**—(1 hr. 47 min., '86) A great film, the richest, most complex, and most fluent of Woody Allen's movies to date. The frame of the movie is the life of a large Manhattan family over a period of two years; the explicit subject is the varieties of love and romance; but the real matter of the movie is the search for what is good in life, what is solid and genuine. Hannah (Mia Farrow), a retired actress and a mother, is the central figure—gentle, selfless, and, to all appearances, self-sufficient. Her younger sisters resent her a great deal. Holly (Dianne Wiest), who has failed at numerous careers, is not above sponging or lying, but she's so sensitive of the judgment of others that she detects nonexistent slights and insults. Wiest gives a sly, tough, dead-accurate performance as this New York neurotic. Beautiful Lee (Barbara Hershey), is unformed—sensual precisely because she doesn't know who she is. The principal motor of the plot is the desire that Hannah's husband (Michael Caine) feels for Lee, and the effect that their affair has on the family. Running in counterpoint to all this is the struggle of Woody himself—playing a TV producer—to find meaning in life. A hypochondriac of epic proportions, the producer undergoes a spiritual crisis and comes close to suicide. He finds an explicit way out, but the answer to his question is in every frame of the movie, which is a celebration not only of life in New York but of beauty and art. With Lloyd Nolan and Maureen O'Sullivan as the warring parents. (Feb. 10, 1986) PG-13. **23, 33, 61, 85, 200, 202, 207, 216, 218, 302, 304, 310, 312, 324, 500, 515, 519, 520, 522, 527, 532, 610, 613, 620, 700, 703, 706, 712, 713, 723, 725, 757, 801, 808, 814, 821, 912, 937, 940, 958, 963, 974**

HOME OF THE BRAVE—(1 hr. 30 min., '86) Multimedia performing artist Laurie Anderson in concert, featuring David Van Tieghem, Richard Landry, Adrian Belew, Joy Askew, and Sang Won Park. Recorded and presented in digital sound. Dir. Anderson. For the New York run, Anderson has designed displays and a slide introduction. **47**

THE IMAGEMAKER—(1 hr. 24 min., '86) A psychological thriller about a powerful Washington, D.C., media planner. With Michael Nouri, Anne Twomey, Jerry Orbach, Jessica Harper, and Farley Granger. Dir. Hal Weiner. **11, 200, 204, 217, 302, 313, 507, 531, 600, 613, 753, 939, 963**

JUST BETWEEN FRIENDS—(1 hr. 50 min., '86) The friendship between two women, one married with children and the other single with a competitive career, is tested by unusual circumstances involving the men in their lives. With Mary Tyler Moore, Christine Lahti, Sam Waterston, and Ted Danson. Written and directed by Allan Burns. PG-13. **20, 33, 54, 200, 310, 313, 524, 627, 920, 940, 967, 971**

LEGEND—(1 hr. 29 min., '86) A fantasy adventure about a young hermit who heroically tries to rescue a princess and defeat the evil Lord of Darkness. With Tom Cruise, Mia Sara, Tim Curry, David Bennent, Alice Playten, and Billy Barty. Written by William Hjortsberg. Dir. Ridley Scott. PG. **25, 31, 62, 85, 89, 108, 113, 201, 203, 206, 211, 212, 213, 217, 218, 302, 304, 306, 308, 314, 316, 318, 404, 505, 510, 511, 513, 520, 527, 534, 602, 607, 609, 612, 614, 618, 620, 624, 632, 636, 640, 641, 643, 700, 710, 717, 720, 723, 725, 726, 755, 759, 800, 807, 820, 902, 905, 916, 917, 931, 952, 963, 973**

LUCAS—(1 hr. 39 min., '86) Reviewed in this issue. PG-13. **33, 55, 304, 504, 515, 624, 705, 756, 802, 818, 922, 968**

THE MAN WHO ENVIED WOMEN—(2 hr. 5 min., '85) Yvonne Rainer's comedy about a professor—a self-proclaimed feminist—whose wife decides to leave him. With William Raymond, Larry Loonin, Trisha Brown, and Jackie Raynal. **4**

MR. LOVE—(1 hr. 32 min., '86) A British romantic comedy about a gardener in a seaside town who suddenly begins having many extramarital affairs. With Barry Jackson, Maurice Denham, Margaret Tyzack, Linda Marlowe, and Christina Collier. Screenplay by Kenneth Eastaugh. Dir. Roy Battersby. PG-13. **46**

THE MONEY PIT—(1 hr. 30 min., '86) Tom Hanks and Shelley Long, in the kind of roles once played by real movie stars, burlesque their way through a sort of slapstick, destruction-derby remake of *Mr. Blandings Builds His Dream House.* Though directed by Richard Benjamin, who showed wonderful comic timing in *My Favorite Year,* the movie is unaccountably bad in just about every scene. Crudity like this defies analysis; it's a weird natural disaster, like a hailstorm of rotten eggs. With Alexander Godunov, who is amusingly vainglorious as a primping symphony conductor. (Mar. 31, 1986) PG. **33, 62, 85, 113, 201, 204, 217, 304, 316, 323, 510, 513, 516, 520, 521, 522, 527, 534, 602, 607, 609, 612, 620, 624, 636, 642, 701, 712, 715, 720, 754, 762, 800, 804, 807, 820, 900, 905, 917, 933, 935, 952, 958, 964**

MURPHY'S LAW—(1 hr. 37 min., '86) Charles Bronson stars as a veteran Los Angeles cop who tries to clear his name when he is arrested for the murder of his ex-wife. With Carrie Snodgress, Robert F. Lyons, Richard Romanus, and Kathleen Wilhoite. Written by Gail Morgan Hickman. Dir. J. Lee Thompson. R. **3, 37, 49, 88, 89, 100, 102, 103, 104, 105, 106, 109, 111, 113, 200, 205, 206, 208, 211, 212, 215, 217, 219, 220, 300, 309, 315, 316, 319, 325, 326, 401, 504, 506, 507, 509, 515, 520, 526, 534, 536, 600, 605, 607, 609, 611, 612, 618, 629, 644, 702, 707, 710, 712, 724, 725, 754, 756, 803, 815, 819, 903, 904, 911, 913, 919, 921, 938, 956, 963, 968, 974**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by a young man struggling to make sense of a mixed racial and cultural inheritance. Hanif Kureishi, a 29-year-old playwright who was born in London to a Pakistani father and an English mother, creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundromat, and Omar hires Johnny (Daniel Day Lewis), an old school friend and now an anti-Pakistani street tough. Soon the two boys are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistanis, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **84**

THE 19TH INTERNATIONAL TOURNEE OF ANIMATION—(1 hr. 52 min., '86) Twenty selected animated shorts from nine countries, including Oscar-winners *Charade* (Canada, 1984) and *Anna & Bella* (Holland, 1985). **87**

★ **THE OFFICIAL STORY**—(1 hr. 52 min., '85) In Spanish, Eng. subtitles. This ripped-from-the-headlines drama from Argentina has the passionate sternness of a Greek tragedy. Alicia (Norma Aleandro) is an ordinary bourgeois woman, a teacher happily married to a right-wing businessman; together they are devoted to their adopted five-year-old daughter. In 1983, as the military government crumbles, a friend of Alicia's returns from exile and inadvertently raises the possibility that the daughter could be the child of *desaparecidos*—leftists arrested and usually executed by the security police. From that moment on, Alicia's life becomes hell. By her own rather haughty standards, she finds herself wanting. Her husband, on the other hand, can't understand why she doesn't just keep quiet and take care of the child. In the final, extremely violent, inevitable confrontation between these two, the love they feel for each other is the most painful element. The movie could have been a mere weepy, but it has depth and detail as well as emotional power, and Norma Aleandro gives an overwhelming performance. Screenplay by Luis Puenzo and Aida Bortnik. Dir. Puenzo. (Nov. 18, 1985) **11, 81, 110**

OFF BEAT—(1 hr. 33 min., '86) In this romantic comedy, the friend of a New York City policeman ends up becoming a member of a police-benefit dance troupe and falling in love with a policewoman. With Judge Reinhold, Meg Tilly, Cleavant Derricks, Jacques d'Amboise, and Harvey Keitel. Screenplay by Mark Medoff. Dir. Michael Dinner. PG. **21, 30, 53, 66, 88, 105, 112, 113, 200, 205, 206, 214, 219, 300, 302, 304, 308, 312, 316, 405, 504, 505, 506, 515, 518, 520, 531, 533, 600, 607, 609, 611, 612, 613, 618, 621, 629, 707, 710, 713, 722, 725, 753, 806, 905, 920, 922, 939, 952, 964, 968, 974**

ON VALENTINE'S DAY—(1 hr. 46 min., '86) Screenwriter Horton Foote's drama, set in his home town of Wharton, Texas, about a young woman who outrages her parents on Valentine's Day, 1917, by marrying the young man she loves. With Hallie Foote, William Converse-Roberts, Michael Higgins, Steven Hill, Rochelle Oliver, and Matthew Broderick. Dir. Ken Harrison. PG. **85**

OUT OF AFRICA—(2 hr. 33 min., '85) Beautiful in an illustrative and rhapsodic, rather than dramatic, way, this large-scale adaptation of Isak Dinesen's famous 1937 memoir never works up much steam. Meryl Streep, in a flawless, completely unmannered performance, is Karen Blixen (Isak Dinesen was a pen name), the Danish upper-class woman who buys a coffee plantation in Kenya in 1914 with her husband, Baron Bror Blixen (Klaus Maria Brandauer), a big-game hunter. Karen was never in love with her husband, and eventually took up with Denys Finch Hatton, an Oxford-educated all-around great athlete, wit, and hunter who fulfilled her ideals of lordly masculinity. The movie devotes a good bit of time to this romance, but with Robert Redford as Denys, it's a bummer all the way. The jaunty lines sound absurd in his mouth., and he doesn't provide the physical dash that would make up for the flat readings. Yet everything peripheral to the romance works well—Karen's life on the farm, her safaris, her relations with native servants and workers. Screenplay by Kurt Luedtke. Dir. Sydney Pollack. (Jan. 6, 1986) PG. **10, 205, 304, 311, 501, 510, 512, 517, 525, 704, 714, 725, 761, 805, 817, 910, 930, 932, 957**

POLICE ACADEMY 3: BACK IN TRAINING—(1 hr. 30 min., '86) The graduating class of the original *Police Academy* returns to help a new batch of odd recruits. With Steve Guttenberg, Bubba Smith, Tim Kazurinsky, Bobcat Goldthwait, and George Gaynes. Screenplay by Gene Quintano. Dir. Jerry Paris. PG. **35, 68, 100, 107, 112, 113, 201, 204, 210, 217, 219, 300, 308, 315, 320, 322, 403, 405, 506, 511, 520, 534, 605, 607, 609, 612, 613, 615, 618, 623, 634, 705, 710, 714, 723, 800, 811, 816, 819, 900, 903, 904, 936, 964, 974**

QUILOMBO—(1 hr. 54 min., '84) In Portuguese, Eng. subtitles. The third and last film of Carlos Diegues's trilogy, following *Ganga Zumba* (1963) and *Xica* (1976), about black slaves in seventeenth-century Brazil. With Antonio Pompêo, Zezé Motta, and Toni Tornado. Written and directed by Diegues. **82**

★ **RAN**—(2 hr. 40 min., '85) In Japanese, English subtitles. Akira Kurosawa's grimly magnificent summing up—a bit stiff, to be sure, but great and moving in its way. "Men prefer sorrow over joy!" someone wails near the end, and this is surely Kurosawa's view as well. In this adaptation of *King Lear,* Lord Hidetora (Tatsuya Nakadai), who has spent 50 years pacifying the rival clans of his domain, cedes power to his oldest son, demanding that the two others support their brother. Immediately, the older brothers humiliate their father and betray each other, and the harsh but stable peace collapses into war. The carnage is awful, and at the climax, Lord Hidetora descends from the burning tower, a broken man. As always with Kurosawa, we're amazed by the heroic style, yet the formality feels cold and distant. Only Mieko Harada, as the eldest son's vengeful wife, escapes the director's glacial severity. It's an old man's film, but it still leaves you shaken. (Jan. 6, 1986) R. **50,** New Community Cinema (See **Museums, Societies, Etc.**)

★ **A ROOM WITH A VIEW**—(1 hr. 50 min., '86) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The book is a key document of the war against prudishness, and the filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by sudden death and physical passion, she begins to wake up. Cranky and self-deluding, she's not one of the great heroines, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in desperate, almost violent struggle. Working with the cinematographer Tony Pierce-Roberts, James Ivory produces the most handsome and exciting scenes of his career. The use of Puccini's music (from *Gianni Schicchi* and *La Rondine*), slightly overripe and just short of kitsch, completes the mood of sensuous expansion. Featuring Maggie Smith as the prurient chaperone Charlotte, and costarring Julian Sands, Denholm Elliott, Daniel Day Lewis, and Simon Callow. (Mar. 17, 1986) **51**

SMOOTH TALK—(1 hr. 32 min., '85) Laura Dern, the eighteen-year-old blonde with a down-turned mouth and an elongated Alice-in-Wonderland body, gives a marvelous performance as Connie, a fifteen-year-old lazing around her parents' Northern California house through a long summer vacation. Connie sits in a trance, deep inside herself, dreaming of boys. She's half brazen flirt and half gawky adolescent, and Dern makes the transitions from one state to another exquisite. Her scenes with boys are beautifully written (by Tom Cole, adapting Joyce Carol Oates's short story "Where Are You Going, Where Have You Been?") and perfectly played. But everything else in the movie is a little bit off. Director Joyce Chopra's gentle rhythms can yield wonderful moments, but there are also draggy scenes that stumble into a fade-to-black. Mary Kay Place, as Connie's nagging mom, is too genteel for the lower-middle-class setting and too intelligent for the harangues she has to deliver, and we never get a handle on Levon Helm's easygoing Daddy. Treat Williams shows up for the movie's last half as a 30-year-old psychopath who pursues Connie; he does his James Dean mock-up and seems out of period. The movie's soft ending is a betrayal of the Oates story and of the mood that has been building up. But see it, if only for Dern. (Apr. 7, 1986) **63, 635**

3 MEN AND A CRADLE—(1 hr. 40 min., '85) In French, Eng. subtitles. A César award-winning French comedy about three carefree bachelors who find a baby girl deposited on their doorstep. With Roland Giraud, André Dussolier, and Michel Boujenah. Written and directed by Coline Serreau. PG-13. **63**

TRACKS IN THE SNOW—(1 hr. 35 min., '85) In Dutch, Eng. subtitles. The emotional and physical odyssey of two Dutch brothers, reunited after a long estrangement, who journey together to northern Scandinavia to bury their father. With Bram van der Vlugt and Gerard Thoolen. Written and directed by Orlow Seunke. **82**

★ **THE TRIP TO BOUNTIFUL**—(1 hr. 46 min., '85) Geraldine Page caps a long and distinguished career with this powerful performance as an old woman who escapes from the Houston apartment of her son and daughter-in-law and journeys to her birthplace on the Gulf Coast, a farming town now empty and desolate. Horton Foote, adapting his own play, writes well of the mixed anxieties and drives of old age, and Page plays the role as if finding new corners of the heroine's mind at every moment. The trip to her birthplace is also a trip to the past, the roots of memory, and the source of love. With John Heard and Carlin Glynn. (Apr. 7, 1986) PG. **11, 81, 200, 537, 601, 912, 914, 954, 960**

TROUBLE IN MIND—(1 hr. 51 min., '85) A collection of sputtering, half-developed whimsies, Alan Rudolph's put-on *film noir* thriller never takes hold. It's set in RainCity (i.e., Seattle) and features Kris Kristofferson as an inexorable tough, Keith Carradine as a country boy who goes wild in the city, and the beautiful but limited Lori Singer as the girl who goes from one man to the other. Geneviève Bujold is also on hand as a café owner who fights off Kristofferson's advances and then hangs around to utter gnomic lines of dialogue and care for Lori Singer's baby. The movie is strangely satisfied with itself, as if something terribly hip were going on. (Apr. 7, 1986) R. **56**

TURTLE DIARY—(1 hr. 37 min., '85) The latest film written by Harold Pinter (from a novel by Russell Hoban) enters into a teasing relationship with boredom—it's rakishly dull. Pinter sets up conventional expectations of excitement or romance and then, refusing to deliver the payoff, undermines the conventions—or gently turns them in another direction. This may be an insolent device, but it shouldn't be confused with a creative solution to the problem of writing a screenplay. Glenda Jackson, at her most leathery and dry, is a writer of animal stories who has run out of ideas, and Ben Kingsley is a bookstore clerk who has retired from the mainstream of life. Together, they decide to kidnap some giant sea turtles in a London aquarium and release them back into the sea. The kidnappers, whose lives have been threatening to slip into suicidal gloom, wind up liberating themselves—slightly. Very slightly. The movie is so systematically underplayed that it's barely alive on the screen. Directed, in varying shades of gray, by John Irvin. (Feb. 24, 1986) PG. **11, 81, 530, 635, 718, 971**

★ **28 UP**—(2 hr. 16 min., '84) A notable instance of documentary invention by Michael Apted. Fourteen seven-year-old English children were filmed in 1963 by a unit from Granada Television for a short entitled *7 Up,* and then filmed again in seven-year intervals for the next twenty years. The interviews are compiled in *28 Up,* and the subjects, now 28, appear diminished—only one has the poetic strength he had as a child. Seeing them married and with children, one is at first relieved—they've come through—then dismayed. Except for one saddened drifter, who is perhaps the most intelligent of the lot, they have achieved stability, but they seem tamed, defeated, beached. The film inspires hopeless feelings of revolt. (Oct. 28, 1985) **4**

VIOLETS ARE BLUE—(1 hr. 28 min., '86) Sissy Spacek and Kevin Kline star as high-school sweethearts in the sixties who meet again after years of separation; she is now a successful photojournalist, he is a husband and a father. With Bonnie Bedelia. Written by Naomi Foner. Dir. Jack Fisk. PG-13. **22, 48, 54, 200, 205, 206, 218, 300, 309, 313, 318, 319, 401, 500, 503, 515, 518, 520, 522, 525, 531, 534, 536, 600, 607, 609, 631, 640, 702, 705, 706, 725, 754, 756, 801, 808, 820, 900, 905, 914, 915, 920, 932, 956, 958, 963, 974**

WATER—(1 hr. 31 min., '86) A political satire of imperialism, set on the Caribbean island of Cascara, where all of the inhabitants are descendents of shipwreck survivors. With Michael Caine, Brenda Vaccaro, Valerie Perrine, and Billy Connolly. Screenplay by Dick Clement, Ian La Frenais, and Bill Persky. Dir. Clement. PG-13. **24, 30, 60, 65, 88, 105, 113, 200, 204, 207, 212, 217, 300, 307, 309, 312, 316, 318, 400, 504, 511, 518, 520, 531, 534, 603, 607, 609, 612, 613, 631, 639, 702, 705, 707, 710, 725, 726, 762, 801, 818, 901, 905, 919, 920, 939, 956, 963, 974**

WISE GUYS—(1 hr. 32 min., '86) A comedy starring Danny DeVito and Joe Piscopo as bumbling underworld lowlifes who discover their boss is planning to have them murdered. With Harvey Keitel, Ray Sharkey, Dan Hedaya, Patti LuPone, and Captain Lou Albano. Written by George Gallo. Dir. Brian De Palma. R. **25, 32, 67, 85, 108, 109, 113, 201, 203, 206, 208, 214, 301, 305, 306, 308, 318, 325, 402, 505, 510, 513, 520, 521, 528, 530, 534, 604, 607, 609, 611, 612, 614, 619, 624, 629, 640, 641, 710, 713, 716, 717, 722, 724, 725, 754, 755, 760, 801, 816, 820, 902, 905, 916, 917, 919, 931, 952, 953, 962, 965**

REVIVALS

ALEXANDER NEVSKY—(1 hr. 45 min., '38) In Russian, Eng. subtitles. Some prefer Eisenstein's brilliant silent films to the sound-era epics he produced under Stalinist constraints, but the magnificent battle scenes and a deservedly famous Prokofiev score make this later work a classic by any standard. Russian peasants led by Nevsky defeat German invaders in the thirteenth century. With Nikolai Cherkassov. **2**

BIZARRE, BIZARRE—(1 hr. 40 min., '37) In French, Eng. subtitles. Another of the great Jacques Prévert-Marcel Carné collaborations. This one is pure absurdity, a concoction about the English mania for detective novels. The cast is a who's who of great French actors: Jean-Louis Barrault, Michel Simon, Louis Jouvet, and Françoise Rosay. **8**

DAMES—(1 hr. 30 min., '34) A Busby Berkeley musical about putting on a show (sound familiar?) starring snappy Joan Blondell, oleaginous Dick Powell, and the irrepressible Ruby Keeler. The best number is "I Only Have Eyes for You," in which Powell falls asleep in the subway at night and dreams of a hundred girls with Keeler's face. Dir. Ray Enright. **83**

EAST OF EDEN—(1 hr. 57 min., '55) Elia Kazan's powerful adaptation of the John Steinbeck novel about two sons struggling for their father's love. With James Dean, Raymond Massey, Richard Davalos, Julie Harris, and Jo Van Fleet. Along with *From Here to Eternity* and *On the Waterfront,* this was probably the most influential melodrama of the fifties. **8**

FACE TO FACE—(2 hr. 16 min., '76) In Swedish, Eng. subtitles. Ingmar Bergman—a master supremely in control of his medium—is here despairing to the point of numbness. But the movie contains what may be the most harrowing filmed dramatization of a nervous breakdown—Liv Ullmann's performance is not only sublime acting, it's a piece of incalculable daring. **9**

KNIFE IN THE WATER—(1 hr. 35 min., '62) In Polish, Eng. subtitles. This was Roman Polanski's first film (made in Poland) and probably his best. A triangle involving an older, almost bourgeois husband, his younger and dissatisfied wife, and the handsome young drifter they pick up as a boat hand for their yachting cruise, the film is full of subtle but disturbing implications—sexual, social, political. Jerzy Skolimowski collaborated on the intelligent script. **8, 9**

THE LITTLE FOXES—(1 hr. 56 min., '41) Bette Davis as villainous Regina, the role that gave Tallulah Bankhead her greatest Broadway triumph. A faithful rendering of the Lillian Hellman play—probably her best work. With Herbert Marshall and Teresa Wright. Impeccable deep-focus photography by Gregg Toland. Dir. William Wyler. **2**

PERFORMANCE—(1 hr. 45 min., '70) When James Fox, as a gangster on the lam, takes refuge in the apartment of an androgynous rock star (Mick Jagger), he gets drawn into a bizarre world of drugs, sex, rock and roll, and is-it-a-dream-or-is-it-real? experiences. Director Nicolas Roeg's first feature (co-directed by Donald Cammell) is edited into juggled fragments (a technique he refined to more successful effect in *Don't Look Now* and *The Man Who Fell to Earth*) that add up to a dubious whole. **2**

POTEMKIN—(1 hr. 10 min., '25) It's been a schoolroom classic for so long that one instinctively resists it. But if you're seeing it for the first time, or after a long period of abstention, it has a unique power. *Potemkin* is about a revolt on a czarist battleship in 1905, and it features Eisenstein's extraordinary "montage" method of shooting and editing, which now more than ever looks like an eccentricity rather than the mainstream style Eisenstein thought it would become. The movie culminates in the incredible Odessa Steps sequence. **2**

RASHOMON—(1 hr. 30 min., '51) In Japanese, Eng. subtitles. A pinnacle of Japanese filmmaking and the first film to bring awareness of that country's cinema to America, it's about a violent crime as seen through the eyes of various witnesses. With Toshiro Mifune and Machiko Kyo. Dir. Akira Kurosawa. **1**

REPULSION—(1 hr. 43 min., '65) Roman Polanski's lyrical, dreamy film starring a very young and beautiful Catherine Deneuve as a *parisienne* so horrified by the notion of sex she kills the men who flirt with her. Terrifying and grisly. **9**

SLEEPING BEAUTY—(1 hr. 15 min., '59) Walt Disney's animated classic about the beautiful princess put under an evil spell. Dir. Clyde Geronimi, Eric Larson, Wolfgang Reitherman, and Les Clark. G. **20, 38, 109, 205, 209, 300, 304, 306, 309, 313, 503, 525, 527, 602, 607, 609, 612, 613, 624, 714, 722, 725, 812, 814, 919, 933, 967, 970, 971**

THE TENANT—(2 hr. 5 min., '76) Roman Polanski directs and stars in this macabre tale about a young man in Paris who rents an apartment from which the previous tenant had committed suicide. He gradually assumes her identity and heads for his own demise. At times lugubrious and preposterous, the movie is also perversely clever. With Isabelle Adjani, Shelley Winters, and Melvyn Douglas. **8**

WORDS AND MUSIC—(1 hr. 59 min., '48) A musical biography of Rodgers and Hart (played by Tom Drake and Mickey Rooney), forgettable except for some marvelous versions of their hit tunes, performed by the likes of Lena Horne, Mel Tormé, Judy Garland, Perry Como, Gower Champion, and Gene Kelly. Dir. Norman Taurog. **83**

THEATER LISTINGS

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Performance length is approximate; changes are frequent; phone theater for exact time.

BROADWAY

Previews and Openings

Wednesday, April 23

THE BOYS IN AUTUMN—George C. Scott and John Cullum star in a two-character play by Bernard Sabath about Tom Sawyer and Huckleberry Finn in their adult years; directed by Theodore Mann. Previews now prior to an April 30 opening. Preview prices: Tues. thru Fri. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $27; Sat. at 8 p.m., $30. From May 1, Tues. thru Fri. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $30; Sat. at 8 p.m., $33. **Circle in the Square Theatre,** 1633 Broadway (581-0720). 1 hr. 40 min. All major credit cards. **IRLS**

Thursday, April 24

THE PETITION—Jessica Tandy and Hume Cronyn star in a play by Brian (*Whose Life Is It Anyway?*) Clark, set in England, celebrating the 50-year marriage of a British army general and his wife; directed by Peter Hall. Previews now prior to a 4/24 opening. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3; $30–$35; Wed. at 2, $20–$30. **John Golden,** 252 W. 45th St. (239-6200). 2 hr. Major credit cards.

Sunday, April 27

SWEET CHARITY—Debbie Allen stars in a revival of the musical by Neil Simon, Cy Coleman, and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Irving Allen Lee, Lee Wilkof, and Celia Tackaberry. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $30 to $45; Wed. at 2 p.m., $25 to $40. Previews now prior to an April 27 opening. **Minskoff Theatre,** 45th Street and Broadway (869-0550). 2 hr. 10 min. All major credit cards. **IRLS**

Monday, April 28

LONG DAY'S JOURNEY INTO NIGHT—Jack Lemmon stars as James Tyrone in the latest revival of Eugene O'Neill's semi-autobiographical play; directed by Jonathan Miller. Others featured in the cast are Bethel Leslie, Peter Gallagher, Kevin Spacey, and Jodie Lynne McClintock. Previews now prior to an April 28 opening. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m., $20 to $37.50 (no performance is scheduled for May 4). **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 45 min. All major credit cards.

Now Playing

BENEFACTORS—Sam Waterston, Glenn Close, Mary Beth Hurt, and Simon Jones star in Michael Frayn's latest play which takes place in the 1960s in London, and is about two couples who turn a neighborly relationship into a bitter rivalry; directed by Michael Blakemore. Tues.–Thurs. at 8, Sat. at 2, Sun. at 3, $30–$37.50; Fri. & Sat. at 8, $32.50–$40; Wed. at 2, $27.50–$35. **Brooks Atkinson,** 256 W. 47th St. (245-3430). 2 hr. Major credit cards. **IRLS**

BIG DEAL—Bob Fosse has written, directed, and choreographed a musical based on the film *Big Deal on Madonna Street,* now set in Chicago in the 1930s, about a band of bumbling thieves preparing for a big heist. Cleavant Derricks, Loretta Devine, and Alan Weeks star. Featured in the cast are Wayne Cilento, Desiree Coleman, Bernard J. Marsh, Valarie Pettiford, Barbara Yeager, Bruce Anthony Davis, Alde Lewis Jr., Larry Marshall, Mel Johnson Jr., and Gary Chapman. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7:30 p.m., Sat. at 2 p.m.; $30 to $47.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hr. All major credit cards. **IRLS**

BIG RIVER—The Tony Awards–winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Larry Riley, Martin Moran, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill,** 230 W. 49th St. (246-0220). 2 hr. 35 min. **IRLS**

BILOXI BLUES—Jonathan Silverman is the present star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Mississippi, where our young friend Eugene, now in the service, is stationed during the '40s and learning about life. Featured in the cast are Randall Edwards, Mark Nelson, Lisa Waltz, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Jamey Sheridan. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. (except Thurs., which is dark) at 8 p.m., Sat. at 2 p.m. and Sun. at 3 p.m., $20 to $37.50; Wed. at 2 p.m., $20 to $35. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Robert Leonard stars as Eugene in a comedy-drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Louise Roberts, Kim Hauser, Dick Latessa, Dorothy Holland, and Peter Birkenhead. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m., $22 to $32. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some balcony seats $10 at each performance. **Palace,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30–$45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

CORPSE!—Keith Baxter and Milo O'Shea star in a murder mystery, by Gerald Moon, about an unemployed actor who plots to kill his wealthy twin and assume his identity; directed by John Tillinger, and featuring Pauline Flanagan and Scott LaFeber. Tues. thru Thurs. at 8 p.m., Wed. at 2 p.m., $20 to $30, Sat. at 2 p.m. and Sun. at 3 p.m., $25 to $35; Fri. and Sat. at 8 p.m., $27.50 to $37.50. **Helen Hayes,** 240 West 44th Street (944-9450). 2 hr. 20 min. Credit cards.

42ND STREET—Louise Troy, Jamie Ross, Clare Leach, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50–$45; Wed. at 2 p.m.; $20–$35. **Majestic,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Sat. at 8 p.m., $30 to $37.50, Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50, Wed. at 2 p.m., $25 to $30. **Booth,** 222 W. 45th St. (239-6200). 2 hr. 15 min. **IRLS**

JERRY'S GIRLS—Dorothy Loudon and Leslie Uggams are the stars of a revue featuring songs by Jerry Herman culled from his many shows, and directed by Larry Alford. It's an all-female spectacle with seven back-up singers and dancers. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $40 to $45; Wed. at 2 p.m., $20 to $35. **St. James,** 246 W. 44th St. (398-0280). 2 hrs. All major credit cards. **IRLS**

LOOT—Joe Orton's wicked comedy has made its way to Broadway and now stars (in alphabetic order), Alec Baldwin, Zeljko Ivanek, Charles Keating, Joseph Maher, Nick Ullett, and Zoe Wanamaker; directed by John Tillinger. The late playwright herein turned conventional properties upside-down, taking pot shots at sex, money, death, marriage, and the like. Mon. thru Thurs. at 8 p.m., Sat. at 2 p.m., $20 to $30, Fri. & Sat. at 8 p.m., $25 to $35; Wed. at 2 p.m., $15 to $25. **Music Box Theatre** 239 West 45th Street (239-6200). 1 hr. 50 min. All major credit cards.

THE MYSTERY OF EDWIN DROOD—Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. With Betty Buckley, Cleo Laine, George Rose, Patti Cohenour, Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3. All performances except Wed. at 2 p.m. ($25 & $35) are $35 and $45. $10 tickets for last row in balcony are on sale the day of the performance. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

THEATER

OH! CALCUTTA!—Long-running erotic revue, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and many others. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $30 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

PRECIOUS SONS—Ed Harris and Judith Ivey in a comedy drama by George Furth set in Chicago a few years after World War II. It's about two parents who have two teenage sons, one about to get married, the other wanting an acting career; directed by Norman Rene. Tues. thru Thurs. at 8 p.m., Wed. at 2 p.m., $15 to $25; Fri. at 8 p.m., Sat. at 2 and 8 p.m., $20 to $35. **Longacre Theatre,** 220 West 48th Street (239-6200). 2 hr. 10 min. All major credit cards.

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—Lily Tomlin in a new play written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Mon. thru Tues. at 8 p.m., Fri. at 7 p.m., Sat. at 2 p.m., $17.50 to $35. Wed. at 2 p.m., $12.50 to $30; Sat. at 8 p.m., $20 to $37.50. **Plymouth Theatre**, 236 West 45th Street (239-6200). Credit cards. 2 hr. 30 min. **IRLS**

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8, Sun. at 3; $37.50–$45; Wed. at 2 p.m., $27.50 to $35. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

SOCIAL SECURITY—Marlo Thomas and Ron Silver star in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood. Featured in the cast are Joanna Gleason, Kenneth Welsh, Olympia Dukakis, and Stefan Schnabel. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore,** 243 West 47th Street (239-6200). 1 hr. 45 min. All major credit cards.

SO LONG ON LONELY STREET—Sandra Deer's comedy about an inheritance left by an unloved old woman, and those who are fighting for their share of it; directed by Kent Stephens. Featured in the cast are Ray Dooley, Lizan Mitchell, Jane Murray, Fritz Sperberg, Pat Nesbit, and Stephen Root. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., $22.50 to $27.50; Fri. and Sat. at 8 p.m., Sun. at 3 p.m., $25 to $30; Wed. at 2 p.m., $20 to $25. **Jack Lawrence Theatre.** 355 West 48th Street (307-5452). 2 hr. 25 min. Credit cards.

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. With Christopher d'Amboise, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

OFF BROADWAY

THE ALCHEMEDIANS—Bob Berky and Michael Moschen create and star in a theatrical universe in a fanciful laboratory; music by David Van Tieghem. Tues. thru Thurs. at 8 p.m., Fri. at 7 and 10 p.m., Sat. at 2 and 8 p.m., Sun. at 3 p.m.; $15 to $27.50. **Lamb's Theatre,** 130 West 44th Street (997-1780).

AUNT DAN AND LEMON—Wallace Shawn's play (with a new, all-American cast) about the relationship between a charismatic woman and a sickly child; directed by Max Stafford-Clark, now starring Pamela Reed (in the Linda Hunt role) and Kathy Whitton Baker. This is part of the ongoing exchange between the New York Shakespeare Festival and London's Royal Court Theatre. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m., $20 to $25; thru 4/26. **Theater/Martinson Hall,** 425 Lafayette Street (598-7150).

THE BIRDS FLY OUT WITH DEATH—Venezuelan playwright Edilio Pena's drama is a probe into the life of two women at the outer limits of reality; directed by Vicente Castro. Featured in the cast are Lillian Hurst and Bertila Damas. Wed., Thurs., and Fri. at 8 p.m. in English, and Sat. and Sun. at 2:30 p.m. and 8 p.m. in Spanish. The cast remains the same for both English and Spanish performances. From 4/23.$10. **Puerto Rican Traveling Theatre,** 304 West 47th Street (354-1293).

BUSKERS—A musical about the vagabond world of street entertainers, by Howard Goldberg. With Tony Azito, Sasha Charnin, Timothy Bennett, Jim Wagg, Kimberly Hall, Krista Tesreau, plus singers, dancers, jugglers, clowns, mimes, musicians, magicians. Wed. thru Sat. at 8 p.m.; $6 until opening; $25 thereafter. **Stage Arts Theatre,** 120 West 28th Street (279-4200).

CHEAPSIDE—Award-winning Australian playwright David Allen's work, set in the theatre world and underworld of Shakespeare's London, about the intrigue and competition between a poet and an actor; directed by Carey Perloff. With Daniel Gerroll, Joe Morton, Susan Cash, Robert Stanton, Dennis Boutsikaris, and Robin Bartlett. Tues. thru Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $18 to $27; call theatre for dates. **Roundabout Theatre,** 100 East 17th Street (420-1883).

CUBA AND HIS TEDDY BEAR—Reinaldo Povod's play about the relationship between a father (Robert De Niro) who is a drug dealer, and his 17-year-old son (Ralph Macchio); directed by Bill Hart. Featured in the cast are Paul Calderon, Nestor Serrano, Michael Carmine, and Wanda DeJesus. Previews start 4/25. Tues.–Sun. at 8 p.m.; $20–$25. **Public/Susan Stein Shiva,** 425 Lafayette Street (598-7150). **IRLS**

DAUGHTERS—John Morgan Evans's comedy, starring Marcia Rodd, is about five women, aged 18 to 90, who make up four generations of an Italian American family in a Brooklyn home; directed by John Henry Davis. With Bette Henritze, Mary Testa, Miriam Phillips, and Marisa Tomei. (Call theatre for specifics.) **Westside Arts,** 407 West 43rd Street (541-8394).

DRINKING IN AMERICA—Dramatic monologues, written and performed by Eric Bogosian, directed by Wynn Handman, dealing with America's compulsion for intoxication through booze, drugs, and ultimately power. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m.; $20 to $24; thru 4/27. **American Place Theatre,** 111 West 46th Street (247-0393).

EMERALD CITY—Don Chastain, Marcia Cross, Christine Estabrook, Steven J. Gefroh, and John Jiler in Donald Marcus's comedy, set on the veranda of an Umbrian villa in upstate New York where two sisters, their rich relatives, and a professor of literature gather to discuss their lives; directed by Rebecca Guy. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m.; $12 and $14; thru 5/18. **The Colonnades,** 428 Lafayette Street (226-7682).

THE FANTASTICKS—A musical fable in its 26th year which has spawned in its time plenty of talent for Off and on Broadway. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22–$26. **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ●●

THE FLYING KARAMAZOV BROTHERS—They neither fly nor are they Russian, but they do indulge in *Juggling and Cheap Theatrics.* Tues. thru Thurs. and Sat. at 8 p.m., Sat. and Sun. at 2 p.m., Sun. at 7:30 p.m.; $10 to $17.50. On 4/27, the fliers move downstairs to the **Mitzi** because *The House of Blue Leaves* is moving upstairs (after a week's holiday) on 4/29 to the **Vivian,** same building, same address. **Vivian Beaumont Theatre,** 150 W. 65th St. (239-6200). **IRLS**

THE FOREIGNER—Jeff Brooks stars in Larry Shue's comedy about a shy Englishman who pretends not to understand English in order to preserve his privacy; directed by Jerry Zaks; with Kathleen Claypool, Ian Stuart, Alan Brooks, Jacqueline Schultz, Christopher Curry, Rick Lawless. Tues. thru Fri. at 8 p.m., Sun. at 3 and 7 p.m., Sat. at 7 and 10 p.m.; $21 to $24.50. **Astor Place,** 434 Lafayette St. (254-4370). ●

GOBLIN MARKET—Terri Klausner and Ann Morrison star in a musica erotica by Polly Pen and Peggy Harmon; directed by Andre Ernotte; based on the 19th-century poem by Christina Rossetti about two sisters who recreate a magical childhood world of terror and delight. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 and 7; $22.50 to $27.50. **Circle in the Square Downtown,** 159 Bleecker St. (254-6330).

THE GOLDEN LAND—Musical by Zalmen Mlotek and Moishe Rosenfeld, directed by Jacques Levy and choreographed by Donald Saddler, is a selection of over 40 songs and scenes of the Jewish immigrant experience beginning at Ellis Island. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2:30, Sun. at 1 and 5 p.m., Wed. at 2:30 p.m. **Second Avenue Theatre,** 12th Street and Second Avenue (674-1460).

HAMLET—Shakespeare's tragedy, with Kevin Kline (who moves strikingly and handles the lines well) in the title role; directed by Liviu Ciule. With Harriett Harris as Ophelia, Leonardo Cimino as Polonius, Priscilla Smith as Gertrude, Harris Yulin as Claudius, David Pierce as Laertes. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $20–$25; thru 5/10. **Public Theater,** 425 Lafayette St. (598-7150). **IRLS**

LARGO DESOLATO—Vaclav Havel's semi-autobiographical comedy examines the hypocrisy and paranoia surrounding a philosopher facing seizure by secret police; directed by Richard Foreman; with Joseph Wiseman, Diane Venora, and Josef Sommer. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $20 to $25; thru 4/27. **Public/LuEsther Hall,** 425 Lafayette Street (598-7150). **IRLS**

A LIE OF THE MIND—Play, written and directed by Sam Shepard, about two typical Shepard families. It takes place in California and Montana. Sally Gracie, David Strathairn, Don Harvey, Beeson Carroll, John Griesemer, Betsy Aidem, Louise Latham, Deirdre O'Connell, and the Red Clay Ramblers are all involved. There are many effective lines here, and the author has directed a potent cast with energy and intricacy. Tues.–Sat. at 8, Sun. at 2:30 & 8; Wed. at 2; $25–$35. **Promenade,** 76th St. & Broadway (580-1313).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny musical, now in its fourth year, is set in a shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. With Marsha Skaggs, Andrew Hill Newman, Fyvush Finkel, Ken Land, Suzanne Douglas, Louise Robinson, and Tena Wilson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m., $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

LOVERS AND KEEPERS—Maria Irene Fornes's one-act musicals about matrimony. Wed.–Sun. at 8, Sat. & Sun. at 3; $12. **INTAR,** 420 W. 42nd St. (279-4200).

MAMA I WANT TO SING—Desiree Coleman and Doris Troy co-star in a wonderfully rewarding gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Wed. and Thurs. at 8 p.m. (all seats for these performances are $10); Fri. at 8 p.m., Sat. at 11 a.m. and at 2, 5 and 8 p.m.; Sun. at 2 and 5 p.m.; $20 to $25. **Heckscher Theatre,** Fifth Ave. at 104th Street (534-2804). ● ●

MUMMENSCHANZ—Fabulous creatures such as six-foot hands, air-filled tubes capable of making war (or love), a gigantic striped octopus, and an entire company of simple geometric and abstract shapes, all in a style of mask-mime theatre. Tues. thru Sat. at 8 p.m. Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $25 to $35; 4/22–5/29. **Joyce,** 175 Eighth Avenue (242-0800).

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, attempting to stage a talent show to raise money; directed by the author. Featured in the cast are Christine Anderson, Suzi Winson, Vicki Belmonte, Semina de Laurentis, and Marilyn Farina. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $25 to $27.50. **Sheridan Square Playhouse,** at the Circle Rep Theatre, 99 Seventh Avenue South (924-7100).

ORCHARDS—An evening of seven plays by Maria Irene Fornes, Spalding Gray, John Guare, David Mamet, Wendy Wasserstein, Michael Weller, and Samm-Art Williams, based on Chekhov short stories; directed by Robert Falls. Thru 5/4; $20. **Lucille Lortel Theatre,** 121 Christopher Street (924-8782).

PENN & TELLER—Talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Schedules change weekly; call theatre for particulars. $20–$26. **Westside Arts,** 407 West 43rd Street (541-8394).

THE PERFECT PARTY— A. R. Gurney Jr.'s play about a party which turns into a comedy of errors; directed by John Tillinger; with John Cunningham, Charlotte Moore, David Margulies, Kate McGregor-Stewart, and Debra Mooney. Tues. thru Fri. at 8 p.m.,Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $16. **Studio Theatre,** 416 West 42nd Street (279-4200).

PERSONALS—Musical revue about people searching for companionship, sex, etc., in the classifieds; story by David Crane, Seth Friedman, Marta Kauffman, and music by nine composers and lyricists; directed by Paul Lazarus. Featured in the cast are Hal Robinson, Marcus Olson, Nancy Opel, Laura Dean, Jeff Keller, and Dee Hoty. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50–$29.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

A PLACE CALLED HEARTBREAK—Robert S. Stokes's drama takes place in a POW compound in Hoa Lo Prison, 24 hours before the repatriation of U.S. prisoners; directed by Ellen Cannon. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; from 4/30 to 5/14 ($10) and after opening on 5/15, $18.50. **Clurman Theatre,** 412 West 42nd Street (594-2370).

RICH RELATIONS—David Hwang's comedy about a self-made millionaire and his son, a coach who has returned home with one of his students, a teenage runaway; directed by Harry Kondoleon. Featured in the cast are Johann Carlo, Phoebe Cates, Keith Szarabajka, Joe Silver, and Susan Kellerman. Tues. thru Sun. at 8 p.m., Sat. at 2 p.m.; $14 to $16. **The Second Stage,** Broadway at 76th Street (307-7171).

SMOKING NEWPORTS AND EATING FRENCH FRIES—Sebastian Stuart's comedy, directed by Jack Ross, tells of America's forgotten minority, the trailer people. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $10 and $15. **Actors' Playhouse,** 100 Seventh Avenue South (691-6226).

TARTUFFE—Molière's comedy about a religious hypocrite, directed by Lev Shekhtman. Thurs.–Sat. at 8, Sat. at 2 p.m., Sun. at 3 p.m.; $13 to $15; thru 6/1. **Theatre in Action,** 46 Walker Street (279-4200).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are the author with Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, Ralph Buckley, Andy Halliday, and Becky Condon. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22.50. **Provincetown Theatre,** 133 Macdougal Street (477-5048).

VIENNA: LUSTHAUS—A music-theatre work composed by Richard Peaslee, text by Charles Mee. Jr., conceived and directed by Martha Clark. It's about the artistic, political, and sexual ferment of pre-World War I Vienna. The cast features Lila York, Robert Besserer, Amy Spencer, and Lotte Goslar. Tues. thru Thurs. at 8, Fri. & Sat. at 7 & 9:30; $12 to $20. **Lenox Arts Center,** 423 West 46th Street (265-4375).

WASTED—Fred Gamel's play, set in a Vietnamese base camp where word has just been received that Dr. Martin Luther King Jr. has been assassinated; directed by Clinton Turner Davis. Cast includes Matt Mulhern, Jace Alexander, Burke Moses, Alvin Alexis, Eriq LaSalle, Ramon Franko and Erik King. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7:30 p.m.; $11 to $14; thru 4/27. **WPA Theatre,** 519 West 23rd Street (206-0523).

WILLIAMS & WALKER—Ben Harney and Vondie Curtis-Hall have the title roles in Vincent D. Smith's musical which follows the team from their advance in black musicals from an old minstrel show to their appearance in the Ziegfeld Follies on Broadway; directed by Shauneille Perry. Fri. at 10 p.m., Sat. at 1 and 4:15 p.m., and Sun. at 5:30 p.m.; $15. **American Place Theatre,** 111 West 46th Street (247-0393).

WRESTLERS—Bill C. Davis's play is about two brothers who have been competing since childhood. Davis plays one of the brothers and the other is Dan Butler; the girl is Elizabeth Berridge and the director is Geraldine Fitzgerald. Wed. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $13 to $15. Thru 4/27. **Hudson Guild Theatre,** 441 West 26th Street (760-9810).

THEATER COMPANIES

AMERICAN SHAKESPEARE REPERTORY—*Richard II, Hamlet, Twelfth Night, All's Well That Ends Well,* by Shakespeare, and Christopher Marlowe's *Tamburlaine the Great.* Fri. thru Sun. at 8 p.m.; $8 to $10; thru 4/27, in rolling repertory. Call theatre for specifics. **Theater 22,** 54 West 22nd Street (279-9321).

CITY STAGE COMPANY—Len Jenkin's surrealist comedy, *A Country Doctor,* based on a story by Franz Kafka, describing the human condition, and directed by Lawrence Sacharow. Ensemble cast includes Rocky Rochelle Parker, Jayne Haynes, Rocco Sisto, Oleg Krupa, Laura Inness, Steven Mellor, and Richard Merrell. Tues. thru Sun at 8 p.m., Sat. and Sun. at 3 p.m.; $18; thru 5/10. **CSC Repertory Theatre,** 136 East 13th Street (677-4210).

EQUITY LIBRARY THEATRE—A new translation, by Lanford Wilson, of the Anton Chekhov play, *The Three Sisters,* directed by Rena Down, with a cast featuring Arlene Lenocioni, Sandra Laub, and Maura Vaughn as the sisters. Thru 5/4. $7. **Equity Theatre,** 103rd Street and Riverside Drive (663-2028).

FIRST AMENDMENT—A musical comedy revue made up entirely from audience suggestions improvisation group followed by a lively revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10 to $12.50. **First Amendment Theatre,** 2 Bond Street (473-1472).

FOURTH WALL—Revues and improvisational skits: *From Left Field,* by Joan Harvey, with music by John Amato. Fri. and Sat. at 8 p.m. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 7:30 p.m.; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

JEAN COCTEAU REPERTORY—Shakespeare's *King Lear,* Luigi Pirandello's *Six Characters in Search of an Author,* Tom Stoppard's *Rosencrantz and Guildenstern Are Dead,* and Molière's *The Miser,* in rolling repertory thru April (call theatre for specifics). **Jean Cocteau Repertory,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Carleton Carpenter, Maeve McGuire, and Steven Pearlman in a revival of the Moss Hart comedy *Light Up the Sky;* directed by Robert Bridges. (Call theatre for specifics). Thru 5/4; $15–$18. **Theatre,** 344 East 14th Street (505-2667).

LA MAMA, E.T.C.—Rudolf Kocevar's surreal work, *Temptation,* a modern Faustian re-exploration of good and evil, directed by the author, with music created by Janet Kerr. With John DiBenedetto, Michael Osano, Naseer El-Kadi, Terrell Robinson, Ernie Garrett. Wed. thru Sun. at 7:30 p.m.; $8; thru 4/27. **La Mama, E.T.C.,** 74A East Fourth Street (475-7710).

LINCOLN CENTER THEATER COMPANY—A perky revival of John Guare's 1971 comedy, *The House of Blue Leaves;* directed by Jerry Zaks. Featured are a sublime trio of actors—John Mahoney, Swoozie Kurtz, Stockard Channing—plus Brian Evers, Julie Hagerty, Ann Talman, Ben Stiller, and Jane Cecil. Tues.–Sat. at 8, Sun. at 7:30, Sat. & Sun. at 2; $20–$25. Closed now. Re-opens 4/29 at the **Vivian Beaumont.** 150 W. 65th St. (239-6200). **IRLS**

MANHATTAN THEATRE CLUB—Richard Nelson's *Principia Scriptoriae* deals with two men who find themselves thrown together in a Central American prison; directed by Lynne Meadow. With Anthony Heald, Ernesto Gonzalez, Shawn Elliott, Joe Urla, Steven Gilborn, George Morfogen. Thru 4/27 (phone for specifics). **Space at City Center,** 131 W. 55th St. (246-8989).

MEAT AND POTATOES CO.—Shakespeare's happiest comedy, *A Midsummer Night's Dream,* a blend of lovers lost in an enchanted wood, warring fairies, a Duke about to wed the Queen of the Amazons and a group of amateurs out to present a play; directed by Ned Weaver. Featured in the cast are Andrew Lamond, Brian MacReady, Barbara Callander, Jason Broad, Lynn Weaver, Edward Griffiths, Scott Winters, Julienne Dallara, Elliott Landen, Mark Cohen, Henry Traeger, Stephen Weihs, Toby O'Brien, Tom G. O'Brien, Parlan McGaw, and Uriel Menson. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 5/4. **Alvina Krause Theatre,** 306 West 38th Street (564-3293).

MERIDIAN GAY THEATRE—Felice Picano's *Immortal!* is a modern retelling of the Ganymede legend in which a beautiful youth is made immortal by the gods. With Damon Bopp, Lance Spellerberg, Steve Satra, and Betsy Keith. Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m.; $10. **Shandol,** 137 W. 22nd St. (279-4200).

NATIONAL BLACK THEATRE—Karen Morgan's *Affinity,* a play about social interactions within families; directed by Roderick Giles. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $12; thru 4/27. **Theatre,** 2033 Fifth Ave. between 125th and 126th Streets (427-5615).

PENGUIN REPERTORY—A revival of Christopher Hampton's 1977 feminist play *Treats,* told from the male's point of view, concerning a husband who brags about his extra-marital affairs; directed by Joe Brancato; with Bruce McDonnell, Anne Barrett, and S. Sherrard Hicks. Wed.–Sat. at 8, Sun. at 3 & 7; $14; thru 4/27. **Theatre Guinevere,** 15 W. 28th St. (679-9071).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion,* a homage to the best, most popular 19th- and 20th-century composers; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family living in New York; Lope de Vega's historic drama *Fuenteovejuna,* set in 1476; Federico Garcia Lorca's *Yerma;* thru April. Plays $11, musicals $16. Spanish language throughout. Call theater for schedules. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's *The Mystery of Irma Vep,* a penny-dreadful. Fri. thru

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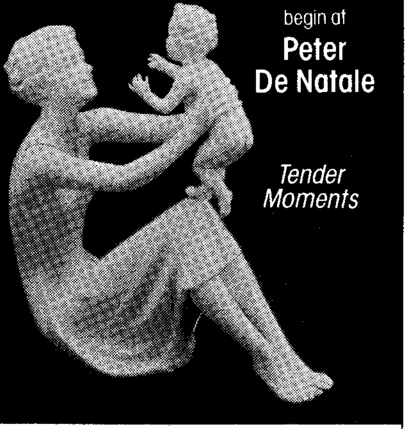

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Sun. at 8 p.m.; $20; thru 4/27. **Ridiculous Theatre,** One Sheridan Square (691-2271).

ROYAL COURT REPERTORY—Carol Costa's *Death Insurance,* 4/24–27, 5/1–4, 8–11, 15–18 at 8 p.m. *Murder One* plays every Monday night at 8 p.m. **Royal Court Theater,** 301 West 55th Street (997-9582).

SHADOWFAX THEATRE COMPANY—Albert Innaurato's *The Transfiguration of Benno Blimpie*, a dark comedy about one man's search for the true meaning of life; directed by Richard Pinter. 4/24–26, 5/7–10 at 8 p.m., 4/27 at 3; $8. **The Little Theatre**, 302 West 91st Street (718/544-0333).

SOHO REP—Evan O'Meara and Lex Monson co-star in Nicholas Wright's political comedy about a student revolt in Tanzania. Thurs., Fri., and Sun. at 8 p.m., Sat. at 6 and 9:30 p.m., Sun. at 4 p.m.; $8; thru 4/27; $8. **Soho Repertory,** Greenwich House, 27 Barrow Street (925-2588).

STONEWALL REPERTORY THEATRE—Triple bill: Claudia Allen's *Movie Queens,* directed by Neon Weiss. Jay Byron Laws's *Patsy and Bobo,* directed by Joy Lawrence. Philip Blackwell's *Night Full of Talk Only,* directed by Lawrence Sage. All plays are about ex-lovers. Fri. at 8, Sat. at 7, Sun. at 5, $6; thru 5/11. **Westbeth Theatre Center,** 151 Bank Street (675-1014).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALL AMERICAN—Howard Reifsnyder's play about conflicts between a corrupt football coach and a scrupulous female graduate student; directed by Sally Zweiback. With Ailey Smith, Joe Pacheco, Jonathan Sperry, Siobhan Fallon. Wed.–Fri. at 7; $6. **13th Street Theatre,** 50 West 13th Street (675-6677).

ANTIGONE—Sophocles' classic tale of one woman's choice and the powerful conflict between politics and family loyalty; directed by Alkis Papoutsis. With Laura Margolis, James Nugent, Daniel Region, Rose Stockton, Robin Westphal. (Call theatre for specifics). **Pearl Theatre,** 125 West 22nd Street (645-7708).

THE CHERRY ORCHARD—A revival of Anton Chekhov's play, adapted and directed by Norman Taffel; featured in the cast are Howard Jensen, Anthony John Lizzul, Bertina Johnson, John Farrell, and Colleen Cosgrove. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $6; thru 4/27. **Common Ground Theatre,** 29 Wooster Street (924-0077).

COWBOY MOUTH—Sam Shepard's drama which looks at love, ambition, and alienation in contemporary American rock culture; directed by John Garrett. Featured in the cast are Annamaria Pace and Dale Fior. 4/27 at 8 p.m. Donations. **Broadway Dance Center,** 1733 Broadway (582-9304).

DOLL'S HOUSE—A revival of Henrik Ibsen's 1879 play about one woman's search for identity and independence in turn-of-the-century Norway; directed by Allen Schroeter. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $7; thru 4/27. **Westside,** 252 W. 81st St. (874-7290).

DOUBLE BILL—Terrence Rattigan's *The Browning Version,* and *Homage to Shakespeare,* a birthday tribute arranged by Thomas Luce Summa. Featured in the casts are Ian Brett, Dori Freeman, Julia Brooks, Katherine Romaine, Jeffrey Clarke Woodman, Scott Lovelady, and Kevin Adlee. Tues. thru Sun.; evenings at 8, matinees at 3; from 4/22 thru 5/4. **National Arts Club,** 15 Gramercy Park South (679-7575).

FURIES—A modern version of the first two parts of *The Oresteia* trilogy—*Agamemnon* and *Orestes;* directed by Paul Zimet. A collaboration of the Talking Band and the Roy Hart Theatre of France. Wed. thru Sun. at 8 p.m.; $8 to $12; from 4/30. Crypt of **Cathedral of St. John the Divine,** 1047 Amsterdam Avenue, (316-7563).

GARDENIAS—Stanley Seidman's play is about two girls who in 1948 had a fan club for a radio singer, and now, thirty years later, they meet again; directed by Marilyn LaRocca. The cast includes John Michael Simmons, Melissa Brown, Elle Auslander, Rebecca Barash, and Rosanne Rabito. Fri. and Sat. at 8 p.m., $6; Sun. at 3 p.m.; thru 6/1. **Sacred Hearts Repertory Theatre,** 309 East 33rd Street (581-6470).

HAMLET—A revisionist version of the play, directed by Travis Preston, has five different princes of Denmark and is set within the consciousness of the Dane's mind. Performed by the Undergraduate Drama Department of NYU. Tues. thru Sun. at 8 p.m.; $7.50; 4/23 thru 5/24. **Mainstage One,** 721 Broadway (598-7074).

HOODLUM HEARTS—Lois Elaine Griffith's play, starring Crystal Field, Robert Jacobson, and Rome Neal; directed by Miguel Algarin. Thurs.–Sun. at 11 p.m.; thru 4/27. **Theater for the New City,** 162 Second Avenue (254-1109).

HORS D'OEUVRES—Double bill: Dale Wilson's *Make a Wish,* about a birthday host who falls dead in his cake, directed by Phil Stone; and Robert Perring's *Soap Dish*, about a soap opera cast party, directed by the author. Thurs. thru Sat. at 7:30 p.m., Sun. at 4 p.m.; $8; thru 5/18. **18th Street Playhouse,** 145 West 18th Street (695-2484).

INTOXICATION—Strindberg's comedy (his only one), directed by Steven Baker. Thurs.–Sun. at 8; $5. **Dramatis Personae Theatre,** 25 E. 4th St. (673-4382).

LUNCHEON WITH LLOXLEY—Wesley St. John's comedy of manners about an investigative reporter from a tabloid newspaper, a lustful lady, and a jealous husband. 4/23 at 4 p.m.; FREE! **Bruno Walter Auditorium** at Lincoln Center, 111 Amsterdam Ave. (947-9116).

A MATTER OF LIFE AND DEATH—Roslyn Drexler's killer-at-large drama, directed by John Vaccaro. Thurs. thru Sun. at 8 p.m.; thru 4/27; $4. **Theater for the New City,** 162 Second Avenue (254-1109).

THE NEST—Franz Xavier Kroetz's story of a couple who are expecting a child and struggling to make ends meet. Wed. thru Sat. at 8, Sun. at 3; $6; 4/30–5/11. **Virgil**, 441 East 6th Street (496-6525).

PICKAXE—Play, written, and directed by Ana Maria Simo, inspired by the assassination of Trotsky and the paintings of Frida Kahlo. Featured in the cast are Sharon Jane Smith, Kate Stafford, and Alina Troyano. Sat. at 10:30 p.m., Sun. at 8 p.m. thru 5/4. **WOW Theatre,** 59 East 4th Street (254-2807).

RAINBOW—Oscar Hammerstein's and Vincent Youman's musical about the California gold rush. 4/25 thru 5/5 at 8 p.m., 5/4 at 2 p.m. $6. **Off Center Theatre,** 436 West 18th St. (924-0077).

REQUIEM FOR A KING—A play by Ira David Wood III dealing with a group of Elvis Presley Fan Club members who gather every year to bring their hero a cake; directed by Kathryn Ballou. Featured in the cast are Tom Zurich, Jean Anderson, Kate Whitney, Joan Baker, Patricia Mertens, and Florence Hayle. Wed. thru Sat. at 8, Sun. at 3; $8; thru 5/2. **Neighborhood Group,** 420 West 42nd Street (244-0486).

ROMANTIC COMEDY—Bernard Slade's commentary on the modern-day Broadway theater; directed by Bill Kearns. Thurs. thru Sat. at 8 p.m.; Sun. at 3; thru 4/27. **The Kittredge Club,** 109 E. 29th St. (988-0771).

SH-BOOM!!—Original musical with book and lyrics by Eric Tait Jr. and music by Tait and Willex Brown Jr.; directed by Stuart Warmflash. It celebrates the early days of rock and roll and examines the changing mores of teenagers at that time. Thurs. thru Sat. at 7:30, Sun. at 3 p.m.; $8; thru 5/4. **AMAS Theatre,** 1 East 104th Street, third floor (369-8000).

THE SPANISH TRAGEDIE—Or *Hieronimo Is Mad Againe,* a pre-Shakespearean classic by Thomas Kyd, dealing with sons and fathers, love and death, and lust for power; directed by Ron Daley. Featured in the cast are Robert Wherry, Allan Barone, R. Sebastian Russ, Rond Durling, Lawrence H. Lustberg, John Greenleaf, Mary Tierney Kelly, and Dan Johnson. Thurs. thru Sat. at 8 p.m., Sun. at 7; $8; thru 4/27. **Riverside Theater,** 165 West 86th Street (877-6810).

THE THREE SISTERS—Anton Chekhov's comic yet poignant look at the experiences and longings faced by a family in turn-of-the-century Russia. Featured in the cast are Cathy Reinheimer, Sophie Hayden, Cathy Russell, Marc Lutsky, Perry Pirkkanen, William Carrigan, and Dara Norman; directed by Warren Manzi. Wed. thru Sun. at 8 p.m.; thru 4/27; $6. **Courtyard Playhouse,** 39 Grove Street (279-4200).

WINE IN MY BLOOD—A musical about an Italian immigrant family trying to make bootleg wine during prohibition. Directed by Anthony Santelmo Jr. Thurs. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m., thru 5/3. $6. **Little Theatre of the West Side YMCA,** 5 West 63rd Street (541-7600).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

ART

EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

PIERRE ALECHINSKY—Paintings from the past 25 years, thru 5/17. Lefebre, 47 E. 77th (744-3384).

JEAN ARP/JOAN MIRO—Sculpture by both, thru 4/30. Weintraub, 992 Madison (879-1195).

KIB BRAMHALL—Paintings of deserted beaches, thru 4/26. Coe Kerr, 49 E. 82nd (628-1340).

BYRON BROWNE—Ten abstract paintings from the '50s that interpret themes ranging from the mythological "Dance of Bacchus" to a contemporary fiesta, thru 5/24. Schelsinger-Boisante, 822 Madison (734-3600).

ANTHONY CARO—Recent figurative bronze sculptures and charcoal drawings, 4/26–5/24. Acquavella, 18 E. 79th (734-6300).

MARIE EGNER—Paintings by this Austrian Impressionist, thru 4/25. Austrian Institute, 11 E. 52nd (759-5165).

RENE GENIS—Paintings of the Island of Reunion in the Indian Ocean, thru 5/10. Findlay, 984 Madison (249-2909).

AHARON GLUSKA—Paintings and drawings, thru 5/3. Urdang, 23 E. 74th (288-7004).

ANTONIUS HOECKELMANN—Recent sculpture and drawings, thru 4/30. Kren, 22 E. 65th (861-9933).

PETER JONES—Still-life and landscape paintings, thru 4/26. Adler, 21 E. 67th (249-2450).

DESSA KALLOS—Large-scale, expressionistic paintings of leaves, thru 4/25. Automation Townhouse, 49 E. 68th St. (794-3260).

JEFFREY KRONSNOBLE—Recent illusionistic paintings, thru 4/26. ACA, 21 E. 67th (628-2440).

RAMIRO LLONA—Drawings and other works on paper that are evocative of landscapes, thru 4/26. Haime, 1000 Madison (772-7760).

CHARLES MAURIN—"Peintures au Vaporisateur"—spray watercolors made in the 1890s, thru 5/3. Goldschmidt, 1117 Madison (879-0070).

JOAN MITCHELL—21 new paintings, thru 5/10. Fourcade, 36 E. 75th (535-3980).

AIKO MIYAWAKI—New sculptures, thru 5/24. Staempfli, 47 E. 77th (535-1919).

OWEN MORREL—"Atlas" sculpture and related drawings, thru 5/10. McCoy, 19 E. 71st (570-2131).

ROBERT MOTHERWELL—New oil paintings and collages, thru 5/8. Knoedler, 19 E. 70th (794-0550).

MASANOBU NIHEI—Figure paintings, thru 4/26. Sindin, 1035 Madison (288-7902).

VAN DEARING PERRINE—Paintings of the Palisades, from 1902–1912, thru 5/17. Graham, 1014 Madison (535-5767).

HARRY ROSEMAN—Cut-paper collages, thru 4/26. Davis & Langdale, 231 E. 60th (838-0333).

HUGO SCHEIBER—A retrospective by this Futurist, thru 6/30. Kovesdy, 897 Madison (737-4563).

REEVE SCHLEY—Watercolors of land and seascapes, thru 4/26. Graham Modern, 1014 Madison (535-5767).

SCOTT SHERK—Painted mixed-media sculptures of wood and aluminum, thru 5/17. Cecil, 16 E. 72nd (517-3605).

MAURICE SIEVAN—Figurative paintings from the late '50s and early '60s, thru 4/26. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

MARIO SIRONI—Figurative paintings and works on paper, thru 5/31. Silberberg, 16 E. 79th (861-6192).

EVE SONNEMAN—Oil paintings, watercolors, and photographs, thru 5/3. Castelli, 4 E. 77th (288-3202).

THEODOROS STAMOS—Abstract paintings from 1946 to 1986, 4/23–5/24. Kouros, 23 E. 73rd (288-5888).

MARK TOBEY—Abstract paintings, drawings, and watercolors from the '40s through the '70s, thru 6/30. La Boetie, 9 E. 82nd (535-4865).

CY TWOMBLY—Eight major paintings from 1955–1969, thru 5/10. Hirschl & Adler Modern, 851 Madison (744-6700).

VARLIN—Large-scale portraits and landscapes by this Swiss artist whose real name was Willy Guggenheim, thru 5/17. Bernard, 33 E. 74th (988-2050).

57th Street Area

PAT ADAMS—Mixed-media works on paper, thru 5/17. Zabriskie, 724 Fifth (307-7430).

RUDOLF BAUER/SEYMOUR LIPTON—Early organic Expressionist works and later geometric abstract paintings/Drawings for sculptural ideas. 4/26–5/21. Deutsch, 20 W. 57th (765-4722).

WILLIAM BECKMAN—Figure paintings from the past four years, thru 4/30. Frumkin, 50 W. 57th (757-6655).

BRAD DAVIS/THOMAS STIMM—Large-scale paintings of Colorado mountain landscapes/Ceramic sculpture. Thru 4/26. Solomon, 724 Fifth (757-7777).

STUART DAVIS—Oil paintings and drawings made in Provincetown and Gloucester, thru 4/26. Borgenicht, 724 Fifth (247-2111).

STUART DIAMOND—Painted constructions, thru 5/7. McKee, 41 E. 57th (688-5951).

LYDIA DONA—Large-scale oil on acrylic on canvas paintings with technological and organic imagery, thru 5/31. Luhring, Augustine & Hodes, 41 E. 57th (752-3366).

GONZALO FONSECA—Limestone sculptures of imaginary architectural structures, thru 5/31. Herstand, 24 W. 57th (664-1379).

ANTONIO LOPEZ GARCIA/LISA FONSSAGRIVES-PENN—Paintings, sculptures, and drawings/Sculptures. Thru 4/26. Marlborough, 40 W. 57th (541-4900).

CLEVE GRAY—Figurative paintings in a series entitled, "The Resurrection," thru 5/7. Armstrong, 50 W. 57th (582-8581).

JOHN HELIKER—Figure, landscape, and still-life paintings, thru 4/26. Kraushaar,724 Fifth (307-5730).

RICHARD HUNT—Recent sculpture, thru 5/1. Dintenfass, 50 W. 57th (581-2268).

YVES KLEIN—Monochrome paintings and sponge reliefs, thru 5/31. Janis, 110 W. 57th (586-0110).

PETER LOFTUS/POLLY KRAFT—Large-scale oil paintings of coastal landscapes/Still-life paintings of objects from the artist's studio. Thru 4/29. Fischbach, 24 W. 57th (759-2345).

G. DANIEL MASSAD—Pastels of still-life arrangements, thru 5/3. Tatistcheff, 50 W. 57th (664-0907).

ISAMU NOGUCHI—Seven large-scale stone sculptures of carved basalt, thru 4/26. Pace, 32 E. 57th (421-3292).

KENNETH NOLAND—Recent large-scale acrylic paintings with concentric diamonds superimposed on each other, thru 4/26. Emmerich, 41 E. 57th (752-0124).

MILTON RESNICK/MARTHA DIAMOND—Recent oil paintings by both, thru 5/3. Miller, 41 E. 57th (980-5454).

RICHARD SHAW—New porcelain sculptures, thru 4/30. Frumkin, 50 W. 57th (757-6655).

BARBARA SIEGEL—Paintings of pigeons in urban settings, in acrylic and oil stick, thru 5/10. Pearl, 38 E. 57th (838-6310).

MICHELLE STUART/JACQUELINE PONCELET—Mural-sized encaustic paintings with organic materials embedded in them/Ceramic works. Thru 4/26. Protetch, 37 W. 57th (838-7436).

DONALD SULTAN—Large-scale paintings of cityscapes and landscapes on vinyl tile, in oil and latex, plus drawings, thru 4/26. Blum Helman, 20 W. 57th (245-2888); Blum Helman Warehouse, 80 Greene.

GER VAN ELK—Five Dutch landscape paintings on shaped canvases, thru 5/3. Goodman, 24 W. 57th (977-7160).

JAMES WOLFE—Recent painted steel sculptures, thru 5/3. Emmerich, 41 E. 57th (752-0124).

East Village

SCOTT R. BELVILLE—Mixed-media paintings, thru 5/4. Jus de Pomme, 338 E. 11th (674-5389).

PAUL BENNEY—Paintings that incorporate gold leaf and metal cages, thru 5/4. P.P.O.W., 216 E. 10th (477-4084).

SUZAN ETKIN—Paintings and drawings with body prints in them, thru 5/4. Postmasters, 66 Ave. A (477-5630).

PHYLLIS GALEMBO/JEFF WILLIAMS—Photographs of the Olokun shrines from Benin Nigeria/Wood carvings from North Carolina. Thru 5/11. Bridgewater, 208 E. 7th (505-9977).

ARTHUR GONZALEZ—Recent clay sculptures, thru 5/1. Sharpe, 175 Ave. B (777-4622).

CLAUDE LAZAR/DENIS RIVIERE—Paintings of Paris/Romantic landscape paintings that have crumbling ancient ruins and brooding skies as a central theme. 4/24–5/10. Kraine Club, 85 E. 4th (982-7118) Thurs.–Sun. 1–6.

CHRISTOPHER LUCAS—New paintings, thru 5/3. Good, 39 Great Jones (420-9063).

ROBERT MC CURDY—500 E. 11th (460-5890). Paintings on fabricated aluminum panels, with color applied in thin streaks, thru 5/4. Shainman, E. 11th (460-5890).

WILL MENTOR—Small paintings, thru 5/11. Wolff, 513 E. 6th (460-5844).

IZHAR PATKIN—"Black Paintings," that are stencils on black rubber curtains, thru 5/4. Limbo, 647 E. 9th (475-5621).

KATHERYN ANNE SINS—Narrative sculptures that depict cockroaches as humans living in New York, thru 5/4. Now, 430 E. 9th (674-3211).

SoHo and TriBeCa

LASSE ABERG/INGER ABERG—Lithographs, collages, and textiles, thru 5/3. 112 Greene (966-3864).

JOHN BALDESSARI—Photographic works composed of found images, such as movie stills, thru 4/26. Sonnabend, 420 W. Broadway (966-6160).

MIQUEL BARCELO—Large-scale figurative paintings, thru 5/3. Castelli, 142 Greene (431-6279).

GEORG BASELITZ—Four new paintings of pastoral scenes, thru 4/26. Boone, 417 W. Broadway (431-1818).

TOM BILLS—Recent sculpture, thru 5/17. Plumb, 81 Greene (219-2007).

BRUCE BOICE/GIANFRANCO GORGONI—Abstract paintings that explore his ongoing concern with non-objective, geometric, and curvilinear forms/A portfolio of ten photographs of Robert Smithson's *Spiral Jetty*. Thru 5/3. Weber, 142 Greene (966-6115).

PETER A. BRADLEY—Painted steel sculpture, thru 5/7. Hirondelle, 476 Broome (925-1538).

MARCEL BROODTHAERS—John Gibson's own collection of prints and multiples by Broodthaers, thru 4/30. Gibson, 568 Broadway (925-1197).

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BREAKAWAY

ART

BROTO/PETER FLETCHER—Psychological and spiritual treatments of figure and landscape in paintings by both. Thru 5/3. Germans van Eck, 420 W. Broadway (219-0717).

PAOLO BUGGIANI—A series of paintings depicting Mediterranean landscapes, plus metal and wood sculptures of imaginary creatures, thru 4/26. Sander, 51 Greene (219-2200).

ALBERTO BURRI—Paintings from 1953–1986, thru 4/26. DiLaurenti, 383 W. Broadway (925-5100).

PIZZI CANNELLA—New paintings, some of which include landscapes, thru 5/1. Nosei, 100 Prince (431-9253).

KATHARINE T. CARTER—New paintings, thru 5/31. Bromm, 90 W. Broadway (732-6196).

COCKRILL/JUDGE HUGHES—Collaborative paintings in a series entitled, "Family Life: The Post War Years,"-with cartoon-like, often obscene imagery, thru 5/3. Semaphore, 462 W. Broadway (228-7990).

MAX COLE/JIM JACOBS—Drawings/Paintings and sculpture. Thru 5/3. Oscarsson Siegeltuch, 568 Broadway (431-3550).

GEORGE CONDO—Recent paintings that appropriate images from art history, thru 4/26. Gladstone, 99 Greene (431-3334).

ADAM CVIJANOVIC—Multi-panel allegorical paintings with images from the past and present, 4/26–5/24. Cutler, 164 Mercer (219-1577).

CLAUDE FEUILLET—Paintings of French landscapes and jungles, thru 5/18. Naifs et Primitifs, 172 Prince (925-0918).

KEN GOODMAN/YVONNE JACQUETTE—Paintings and drawings of the archetypal male in contemporary urban life/Paintings depicting aerial night views of Tokyo. Thru 5/3. Alexander, 59 Wooster (925-4338).

APRIL GORNICK—Visionary landscape scenes, in oil paintings and charcoal drawings, thru 5/10. Thorp, 103 Prince (431-6880).

JAKE GROSSBERG—Bronze wall pieces, thru 5/4. Neo Persona, 51 Hudson (406-9835).

ROBERT GROSVENOR/PETER CAMPUS—Recent sculptures/14 landscape photographs in large and small format. Thru 4/26. Cooper, 155 Wooster (674-0766).

STEVE HAWLEY—Recent paintings and works on paper with spiritual themes, thru 4/30. Milliken, 98 Prince (966-7800).

CHARLES HEANEY/ELIOT PORTER—Selected paintings, etchings, and woodcuts/Black-and-white photographs of the Southwest. Thru 5/31. Witkin, 415 W. Broadway (925-5510).

EDWARD HENDERSON—Paintings and works on paper, thru 5/10. Lorence-Monk, 568 Broadway (431-3555).

ROBERT HENRY—Paintings, thru 4/26. Ingber, 415 W. Broadway (226-2221).

STANISLAV HORVATH—Paintings of strange scenes and edifices constructed according to a simplified geometry, thru 4/27. Blom & Dorn, 164 Mercer (219-0761).

JOHN HULTBERG—Land, sea, and cityscape paintings in a post-cubistic style, thru 5/10. Shapolsky, 99 Spring (334-9755).

ALEXIS HUNTER—Paintings of mythological beasts in landscapes, thru 4/30. Totah-Stelling, 152 Wooster (475-8330).

JOEL JANOWITZ—Abstracted landscape paintings and still-life compositions inspired by a recent trip to Italy, thru 4/26. Munroe, 415 W. Broadway (226-0040).

TED JEREMENKO—Paintings of colonial and salt box houses, thru 5/3. Pellicone, 47 Bond (475-3899).

GRACE KNOWLTON—Sphere-shaped sculptures painted with calligraphic marks, thru 4/26. Twining, 568 Broadway (431-1830).

KOMAR & MELAMID—Large multi-panel paintings that mix historical events and autobiographical references, thru 5/10. Feldman, 31 Mercer (226-3232).

LEONARD KOSCIANSKI—Narrative paintings in which animals play out symbolic dramas, thru 4/26. Kind, 136 Greene (925-1200).

WLODZIMIERZ KSIAZEK—Paintings that are a complex synthesis of color compositions and figurative elements, thru 4/30. Henoch, 80 Wooster (966-6360).

LES LEVINE—Giant drawings made from images calculated with computer assistance, thru 4/26. Carpenter + Hochman, 420 W. Broadway (219-0110).

GEORGE LONGFISH—Expressionistic paintings with Native American symbols, thru 5/3. Steinbaum, 132 Greene (431-4224).

MICHAEL LUCERO—New ceramic works, thru 4/26. Cowles, 420 W. Broadway (925-3500).

CHRIS MACDONALD—Sculpture and drawings, thru 4/26. Brown, 100 Greene (219-1060).

DAVID MACH—A sculptural installation of motorcycles suspended on common objects and children's toys, thru 4/28. Toll, 146 Greene (431-1788).

DESPO MAGONI/GARRISON ROOTS—Paintings of single figures and pairs that are about relationships and suffering/An installation. Thru 4/26. Alternative Museum, 17 White (966-4444).

RUSSELL MALTZ/LINDA LEVIT—Paintings by both, thru 5/3. Condeso/Lawler, 76 Greene (219-1283).

STEPHAN MCKEOWN/BARBARA SANDLER—Visionary paintings by both, thru 5/7. Segal, 568 Broadway (431-0010).

JAY MILDER—A retrospective of paintings, works on paper, and sculpture, from 1960 to the present, thru 4/30. Green, 152 Wooster (982-3993).

GREGOIRE MULLER—New oil paintings, thru 4/30. Gruenebaum, 415 W. Broadway (966-3646).

JOHN NESBITT—Painted aluminum sculpture, thru 5/10. Pietrasanta, 81 Franklin (219-3128).

LEE NEWTON—Small-scale oil paintings on masonite with heroic themes, thru 5/3. R.C. Erpf, 568 Broadway (925-6160).

THOMAS NOZKOWSKI—Paintings of abstract organic forms with backgrounds that are densely painted or luminously veiled, thru 5/14. Esman, 70 Greene (219-3044).

MICHAEL OTTERSEN/KEN TISA—New paintings and sculptures, thru 5/3. Wood, 127 Spring (431-6003).

MANUEL PARDO—Psychological portraits of androgynous characters painted in a cubistic style, thru 5/3. Schreiber/Cutler, 171 Spring (925-1441).

CAROLYN PARKER/WILMA PARKER—Paintings of architectural facades and interiors/Botanical paintings. Thru 5/17. Starkman, 465 W. Broadway (228-3047). Thurs.-Sat. 12-5.

ANTHONY POLIZZI—Recent wall sculpture and paintings on paper, thru 4/27. Littlejohn-Smith, 133 Greene (420-6090).

MICHAEL RABIN—Welded steel sculptures of women, thru 5/11. Pleiades, 164 Mercer (226-9093).

JOSEPH RAFAEL—New oil paintings and watercolors, some of which are Japanese landscapes, thru 5/14. Hoffman, 429 W. Broadway (966-6676).

TERRY ROSENBERG—Drawings of the figure, thru 5/3. Stoler, 13 White (966-5090).

DAVID SALLE—Recent paintings in which the dancer Karole Armitage is a central figure, thru 5/3. Castelli, 420 W. Broadway (431-5160).

MARK TANSEY—Recent large-scale figurative paintings that make reference to art history, thru 5/10. Marcus, 578 Broadway (226-3200).

ANDY WARHOL—His "Disaster" paintings, from 1963, thru 6/14. DIA Art Foundation, 77 Wooster (431-9232).

Other

MICHAEL CHANDLER—New abstract paintings, thru 5/6. Ala, 32 W. 20th (741-3344).

JUDY CHICAGO—Large-scale "needleworked" paintings, drawings, and prints in a series entitled "The Birth Project," thru 6/15. Snug Harbor, 1000 Richmond Terrace, S.I. (718-448-2500).

THOMAS LAWSON—Paintings that are a synthesis of abstraction and representation, thru 5/5. CUNY Graduate Center Mall, 33 W. 42nd (790-4331).

ANN LILLY—Small-scale paintings of New York cityscapes, thru 5/2. Lafayette, 430 Lafayette (420-8880).

ROBERT RAUSCHENBERG—White and black paintings, along with a group of small-scale collages, thru 5/31. Gagosian, 521 W. 23rd (807-0807).

ROBERT TERRY—Paintings of urban and pastoral landscapes, thru 5/4. Bernarducci, 17 E. 17th (206-7578).

ANNA GOTH WERNER—Paintings of modern architectural interiors, thru 4/27. Lincoln Center, Concourse Level (580-4673).

ROBERT WILSON—Stage drawings in a series entitled, "Medea and Parsifal," thru 5/4. Lehman College, Bedford Park Blvd. West, Bronx (960-8731).

GROUP SHOWS

Madison Avenue and Vicinity

ARSENAL—Fifth at 64th, in Central Park (360-8141). "The New Response: Contemporary Painters of the Hudson River," with works by Clark, Cote, Downes, Nice, Poor, Sleigh, Sullivan; thru 5/2.

C.D.S.—13 E. 75th (772-9555). "Artists Choose Artists IV," with works by Applebroog, Komar & Melamid, Michals, Morton, Soyer, Tansey, others; thru 5/3.

GOETHE HOUSE—1014 Fifth (744-8310). Dioramas and panels depicting Nuremberg from 1835 to 1985; thru 6/14.

HAMILTON—19 E. 71st (744-8976). Portraits by Aponovich, Bailey, Beckman, Close, Golub, Hockney, Katz, others; thru 5/3.

HOFFELD—1020 Madison (734-5505). "Animals in American Sculpture, 1915–1950," with works by Flannagan, Gross, Lachaise, Manship, Nadelman, Walters, Zorach; thru 5/31.

MATHES—851 Madison (249-3600). "Purism and the Spirit of Synthesis," with paintings and works on paper by Buchet, Hanson, Henri, Le Corbusier, Leger, Ozenfant; thru 5/31.

MAZOH—13 E. 76th (737-2203). Early Picasso drawings on loan from the collction of Maya Ruiz-Picasso; thru 6/28.

MC CARRON—1014 Madison (772-1181). Works on paper from the 16th–20th centuries, by Cranach the elder, Durer, Mola, Van Rijn, others; thru 5/14.

PERLOW—980 Madison (517-5858). Abstract sculpture by Henselmann, Rubin, Stein; thru 4/30.

SHEPHERD—21 E. 84th (861-4050). Paintings by Pre-Raphaelites and Academics, including Burne-Jones, Grimshaw, Hunt, Rossetti, others; thru 4/26.

SIMON/NEUMAN—42 E. 76th (744-8460). Ink drawings, gouaches, and watercolors by Balthus, Calder, Grosz, Klee, Leger, Masson, Matisse, Miro, Picasso; thru 5/24.

SPANIERMAN—50 E. 78th (879-7085). Paintings by Bierstadt, Cassatt, Chase, Inness, Lane, Prendergast, Sheeler, others; thru 6/21.

STONE—48 E. 86th (988-6870). Works by Baribeau, Clive, Sheehan; thru 4/30.

WILLARD—29 E. 72nd (744-2925). Part one of a 50th anniversary exhibition, with works by Calder, Dehner, Feininger, Ferren, Graves, Klee, Lippold, Smith, Tobey, others; thru 5/10.

57th Street Area

FITCH-FEBVREL—5 E. 57th (688-8522). Paintings by LeGrand, Steinlen; works on paper by Besnard, Helleu, Riviere, Robbe; thru 5/17.

HARBOR—24 W. 57th (307-6667). Prints of the 19th and 20th centuries, by Arms, Bellows, Benton, McBey, Marsh, Sloan, Whistler, Zorn, others; thru 5/15.

KENT—41 E. 57th (980-9696). "Absence and Presence," with works by Chasnik, Kelly, Malevich, Reinhardt, David Smith, Tony Smith; 4/23–5/24.

PACE—32 E. 57th (421-3237). Prints by Canaletto, Piranesi, Tiepolo; thru 5/24.

ROSENBERG—20 W. 57th (757-2700). Paintings and drawings with floating forms, by Brooks, Calder, Jenkins, Krasner, Tobey, Youngerman, others; thru 5/29.

ROSS—162 W. 56th (307-0400). Recent paintings by Abrams, Hermansader, Hilsdrew, Luce, Pugh, Torlen; thru 4/30.

ST. ETIENNE—24 W. 57th (245-6734). Works by Expressionist painters, including Corinth, Feininger, Kirchner, Kokoschka, Munch, Schiele, others; thru 5/10.

SCHOELKOPF—50 W. 57th (765-3540). "City Streets," with paintings by Anderson, Birmelin, Clutz, Matthiasdottir, Moore, Thiebaud; 4/26–5/21.

East Village

9TH PRECINCT—309 E. 5th (982-7933). Paintings, sculpture, and photography by gallery artists; thru 5/9.

PARKER/SMALLEY—322 E. 11th (228-7023). Paintings on paper by Amos, Doo, Gesualdi, Iberti, Loe, Malott, Wynee; thru 5/4.

P.S. 122—409 E. 9th (228-4249). "Gallery Invitational Benefit 1986"; thru 4/27.

SoHo and TriBeCa

ART IN GENERAL—79 Walker (219-0473). Three-dimensional works by Brock, Donegan, Hardinger, Mastrangelo, Weisberg; thru 4/26.

BASKERVILLE & WATSON—578 Broadway (925-1955). Works by Fishman, Fujita, Heeks, Humphrey, Kendrick, Komoski, Le Va, Pfaff; thru 4/26.

BRYERS—111 Greene (925-8058). An exhibition in homage to Nicolas A. Moufarrege, with works by Baechler, Basquiat, Christo, Clemente, Condo, Haring, others; thru 5/10.

DAVIS—568 Broadway (219-1444). Inaugural exhibition, with works by Belag, Feinberg, Gitlin, Lee, Lieberman, Parcher, Wilson; thru 5/15.

EXIT—578 Broadway (966-7745). A show of art works selected by various dealers; thru 4/26.

49TH PARALLEL—420 W. Broadway (925-8349). "A Measure of Concensus: Canadian Architecture in Transition"; thru 4/26.

HUDSON—105 Hudson (966-1399). Recent paintings by Bayer, Harryn, Henneman; thru 5/3.

KNOWLTON—153 Mercer (431-8808). Drawings by Coogan and Mussoff, constructions by von Recklinghausen; thru 4/29.

METRO PICTURES—150 Greene (925-8335). "Signs of Painting," with works by Bickerton, Goldstein, Halley, Levine, McCollum, Miller, Robinson, Rockenschaub, Taafe; thru 4/26.

MOONMADE SPACE—229 Mott (226-2108). Works that have sexual abuse of women and children as a theme, by Johnson, Rahmani, Ramotar, Sligh, Spero; thru 4/26.

SCHIFFER—448 W. Broadway (477-5699). Works by Farrar, Garvens, Leopold, Linquist, MacNaughton, Montagna; thru 5/4.

Other

BRONX RIVER—1087 E. Tremont, Bronx (589-5819). Works by eleven artists who have recently moved to the Bronx; thru 5/3.

F.I.T.—227 W. 27th (760-7970). "The East Village"—art and design of New York's East Village in the 1980s; thru 5/3.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). "Drawing With Respect to Painting II," with paintings and drawings by Goodwin, Marden, Murray; thru 5/9.

P.S. 1—46-01 21st St., L.I.C. (718-784-2084). "Images of the Unknown: An Aesthetic Exploration of Making and Seeing Art,"with works by Byars, Chand, Colette, Horn, McCoy, Parker, Pereire, Pisani, Saret; thru 6/15.

PHOTOGRAPHY

MARY ELLEN ANDREWS—Color photographs of doors in Haiti, thru 5/4. Z, 328 E. 11th (473-0009).

BILL BRANDT—Vintage photographs, thru 6/7. Burden, 20 E. 23rd (505-5555).

BENNO FRIEDMAN/MARGARETTA K. MITCHELL—Recent large-scale mixed-media works/A portfolio of 12 photogravures of dance in the tradition of Isadora Duncan. Thru 5/22. Pfeifer, 568 Broadway (226-2251).

PHILIPPE HALSMAN—A retrospective of portraits organized by I.C.P., thru 5/1. PaineWebber, 1285 Ave. of the Americas.

HIROSHI HAMAYA—Documentary photographs and landscapes, 4/23–6/7. ICP Midtown, 77 W. 45th (536-6443) Mon.–Fri. 11–6, Sat. 12–5. $1.

JEAN KALINA—Photographs of Kathy Acker's "Birth of the Poet," thru 5/3. Castelli, 420 W. Broadway (431-6279).

KENKELEBA HOUSE—214-16 E. 2nd (254-5269). Contemporary Afro-American photography from Chicago and New York, by Abernathy, Cowans, Ferrill, Gray, Muhammad, Taylor, others; thru 5/18.

PATRICIA LAMBERT—Still-lifes of machinery, thru 4/30. Ledel, 168 Mercer (966-7659).

LARTIGUE—Photographs from 1904 to 1980, thru 5/10. Staley-Wise, 177 Prince (777-1590).

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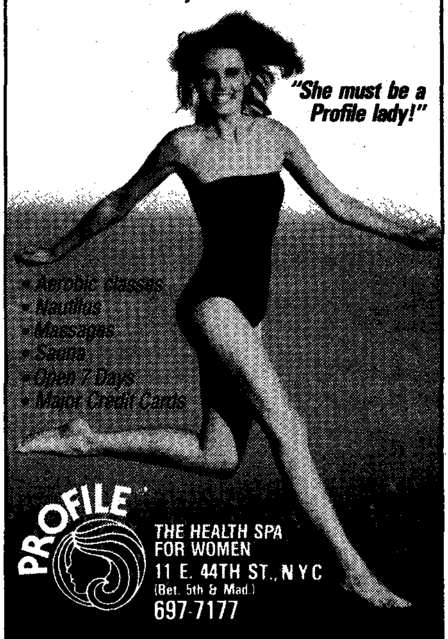

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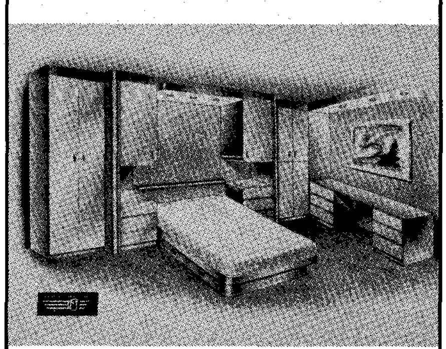

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ART

JANICE MEHLMAN—Painted silver prints of architectural interiors, thru 4/26. Forum, 1018 Madison (772-7666).

MUNICIPAL ART SOCIETY—457 Madison (935-3960). Photographs from Peter B. Kaplan's book, "High on New York," of views of New York taken from dangerous heights, thru 4/28/"Richard Morris Hunt and New York"—original architectural drawings and photographs from the American Institute of Architects Foundation, thru 4/30.

WALTER ROSENBLUM—Photographs of Pitt Street on the Lower East Side, from 1937–1938, thru 5/2. Baruch, 135 E. 22nd (725-3000).

W. EUGENE SMITH—A retrospective of master prints by this photojournalist, thru 5/4. ICP, 1130 Fifth (860-1777) Tues. 12-8, Wed.-Fri. 12-5, Sat.-Sun. 11-6. $2.50.

HARVEY STEIN—Photographs of artists, thru 5/10. Neikrug, 224 E. 68th (288-7741).

ARTHUR TRESS—Color cibachrome prints in a series entitled, "Presidential Cabinet," thru 4/26. Twining, 568 Broadway (431-1830).

TWEED—52 Chambers (566-1778). Photographic portraits of Latin American musicians, by Adal, Kalisch, Paredes; thru 5/2.

GARRY WINOGRAND—Photographs in the Seagram collection, from the famous Marilyn Monroe image taken in 1955, to a 1981 portrait of John Huston, plus works from two projects, "The Animals," and "Stock Photographs: Fort Worth Fat Stock Show and Rodeo," thru 6/26. Seagram Building, 375 Park (572-7379).

PERFORMANCE

DANCE THEATER WORKSHOP—219 W. 19th (924-0077). 4/24-26 at 8, 4/27 at 3, 5/1-3 at 8, 5/4 at 3: Jo Harvey Allen's "As It is in Texas." $7.

FRANKLIN FURNACE—112 Franklin (925-4671). 4/27 at 8:30: Four performance artists present new work. $5.

LA MAMA E.T.C.—74 A E. 4th St. (475-7710). 4/23-27 (Thurs.-Sun. only) at 9: Marta Renzi, Harry Roseman and Daniel Wolff's "Soft Sell." $8.

LIMBO—647 E. 9th (228-3000). Thurs.-Sun., thru 5/11 (no show Thurs. 5/1) at 8: Rhodessa Jones and Idris Ackamoor in "The Legend of Lily Overstreet." $10.

OHIO THEATER—66 Wooster (226-7321). 4/29–5/24: Armand Saiia and Katy Bolger's "Living Cave Paintings." $12.

THE POETRY PROJECT AT ST. MARK'S CHURCH—Second Ave. and 10th St. (674-0910). 4/28 at 8: Kevin Duffy's "Love Your Mother," with Penny Boyer, Lenora Champagne, Randy Miles, Eddie Windisch; Ken Tisa, Bill Jacobsen and John Heys's collaboration based on J. M. Barrie's "Peter Pan." $4.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," The World's Largest Cut Gem . . . Carl Ethan Akeley, 1864–1926: Renaissance Man . . . Gypsies: Photographs by Jan Yoors, 1930s – 1970s; thru 7/9.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Variations On A Theme: Collaged Sculptures by Rhoda Sherbell; thru 4/24 . . . Through a Master Printer: Robert Blackburn and the Printmaking Workshop; thru 5/5.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Public and Private: American Prints Today; thru 4/28 . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5/87 . . . Contemporary American Ceramics; thru 5/20 . . . Impressionist Prints; thru 5/5 . . . From Courbet to Cezanne: A New 19th Century/Preview of the Musee d'Orsay, Paris; thru 5/5 . . . Curator's Choice: The Arts of Central Africa; thru 6/30 . . . Contemplating the American Watercolor; thru 5/26.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors and students $1, free Tues. after 5 . . . Toys from the Nuremberg Spielzeugmuseum; thru 5/11 . . . Playing Cards; thru 5/25 . . . La Nijinska: A Dancer's Legacy; thru 7/13 . . . Bon Voyage! Designs for Travel; 4/29–7/13.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10-4. Free. The Healing Arts in Early America; thru 6/20.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1, students and seniors 50¢. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students and seniors $1.75. (Free Tues. 5–8) . . . Jack Youngerman; thru 4/27 . . . Naum Gabo: Sixty Years of Constructivism; thru 4/27 . . . Charles Seliger; thru 5/18 . . By the Muse Inspired; thru Nov.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon–5, Tues. to 8 (free 5–8). Closed Fri.-Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Holocaust by George Segal . . . SNEH by Buky Schwartz; thru June . . . The Jews of Kaifeng: Chinese Jews on the Banks of the Yellow River; thru 6/15 . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 . . . Justice in Jerusalem Revisited: The Eichmann Trial 25 Years Later; thru 5/11.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.-Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . Liechtenstein: The Princely Collections; thru 5/1 . . . Costumes of Royal India; thru 8/31 . . . A Picture of Medieval Life; thru 6/29 . . . Francois Boucher (1703–70); thru 5/4 . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . . In Pursuit of Abstraction: American Prints 1930–1950; thru 5/4 . . . Advocating Photography: The David Hunter McAlpin Fund; thru 5/4 . . . The Architecture of Richard Morris Hunt; thru 8/15 . . . Gothic and Renaissance Art in Nuremberg; thru 6/22 . . . Rodin: The B. Gerald Cantor Collection; thru 6/15 . . . The Michael C. Rockefeller Wing: Recent Acquisitions; thru 7/13. **The Cloisters,** Fort Tryon Park (923-3700). Tues.-Sun. 9:30-4:45. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30–5, Sun. 1-5. $3 suggested donation . . . Gustav Mahler (1860–1911); Franz Liszt (1811–1886); thru 7/31 . . . Pre-Romanesque Masterpieces of Illumination; thru 7/31.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30–8; Wed.-Sun. 10:30–5:30. $2; seniors and students $1; free Tues. eve. Liberties with Liberty; thru 5/18.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily . . . Discovery: James Dean: The Television Work; thru 4/29.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tues.-Sun. 12–6. $3; children and seniors $1.75. In Perspective, permanent exhibition on the history and development of holography . . . Light Years . . . Dieter Jung: Installations; thru 6/29 . . . Illusion: Between Life and Art; thru 9/14.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. Richard Serra: Sculpture; thru 5/13 . . . W. Grancel Fitz: Advertising Photographs 1929–1939; thru 6/24.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.-Sat. 10–5; Sun. 1–5, $2; seniors and students $1. Art and Artifacts From North and South America, Ancient to Modern . . . I Need No Blanket: Hide Robes from the Great Plains; thru 12/20.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr. . . . Statue of Liberty Centennial; thru 11/9 . . . The Three-Penny Opera as Seen by Arbit Blatas; thru 9/1 . . . **Theatre Museum in the Minskoff Arcade:** Cast of One: One-Person Shows on the New York Stage; thru Oct.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.–Fri. 10–4:30; Sat., Sun. 1–5. Closed Mon. Free. Alice Neel: Paintings and Drawings; thru 5/18.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.-Sun. 12-5. (Free Tues. 5–8). $2:50, seniors and students $2 . . . 161st Annual Juried Exhibition; thru 5/4.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12–8. Thurs.-Sun. 12-6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50, children free. Women, Men, and Children Working As Artists; thru 6/12 . . . "Sots Art," thru 6/12.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Sat. 10–5, Sun. 1–5, $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . Niagara: Two Centuries of Changing Attitudes, 1697–1901; thru 4/27 . . . P.T. Barnum: Prince of Humbug, Merchant of Delight; thru 6/15.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . . Extraordinary Years; thru 4/30 . . . Designs in Jazz By David Stone Martin; thru 6/14...A Building to Celebrate; thru 5/31. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. The Performing Arts of India; thru 5/17.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.–Fri. 10–5; Sat.–Sun. 12–5:30. Contribution suggested. Margaret Rosengren: Paintings and Drawings; thru 5/4 . . . The Richmond Hill Series: Paintings by Irene Buszko; thru 5/18 . . . After Matisse; thru 5/25 . . . "Fish Condos" by Joey Skaggs; thru 5/25.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10–5, Sat.-Sun. 1-6. $1:50; children 50¢. Al Loving: Departures; thru 6/12 . . . Howardena Pindell: Odyssey; thru 6/12 . . . The Hale Woodruff Memorial Exhibition: Emerging Artists From the Southwest; thru 6/12.

WHITNEY MUSEUM—Madison Ave. at 75th (570-3676). Tues. 1–8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Three Printmakers: Selected Prints by Jennifer Bartlett, Susan Rothenberg, and Terry Winters; thru 4/27 . . . Eric Fischl; thru 5/11 . . . Alex Katz Retrospective; thru 6/15. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Yasuo Kuniyoshi (1889–1953); thru 6/19. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts., (554-1113). Figure as Subject: The Last Decade; thru 6/4.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 4/23 at 10 & 2: British Empire and General Foreign Stamps. On view from 4/21. 4/29 at 10 & 2: Fine English and Continental Silver, Russian Work of Art, and Objects of Vertu. On view from 4/24. **East,** 219 E. 67th St. (606-0400). 4/23 at 10: Chinese Furniture and Oriental Works of Art. On view from 4/19. 4/28 at 10 & 2: English, Continental, and American Silver. On view from 4/25. 4/29 at 10: Furniture, Decorative Objects, and Bronzes. On view from 4/25.

DOYLE—175 E. 87th St. (427-2730). 4/23 at 10: American Paintings. On view from 4/19.

PHILLIPS—406 E. 79th St. (570-4830). Next sale 5/3.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 4/23 at 10:15 & 2: Fine Printed and Manuscript Americana. On view from 4/17. 4/23 at 10:15: Dance, Theatre, Opera, and Music Hall Material. On view from 4/18. 4/25 at 10:15 & 2: Sotheby's Arcade Auction: Impressionist and Modern Paintings. On view from 4/19. 4/26 at 2: 19th Century Furniture. On view from 4/19.

MUSIC AND DANCE

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Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

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HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, April 23

WILLIAM BUGG, bass-baritone, with pianist Donald Sanders. Purcell, Strauss, Honegger, Floyd. Carnegie Recital Hall at 8. $6.

ANTOLOGIA DE LA ZARZUELA—Spanish music and dance from the operetta of Spain. Felt Forum, Madison Square Garden, at 8. $12.50–$22.50.

LATIN JAZZ: THE BATTLE OF THE BANDS—Junior Vega and Latin Jazz Today; Mitch Frohman and the New York Salsa Jazz All-Stars. Symphony Space at 8. $10.

JOSEPH JARMAN QUARTET—"Vital Expressions in American Art." Studio Museum in Harlem, 144 W. 125th St. (864-4500), at 8. $10.

METROPOLITAN OPERA AUDITIONS WINNERS—Trinity Church, Broadway at Wall St., at 1. Free.

ARNOLD GREENWICH, oboist. Federal Hall, 26 Wall St., at 12:30. Free.

RODNEY JONES, guitarist/**BENJAMIN BROWN,** bassist. Jazz at St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

PETER COREY, classical-guitarist. St. Bartholomew's Church, Park Ave. and 50th St., at 12:10. Free.

JUILLIARD STUDENTS—Alice Tully Hall at 1. Free.

NORTH/SOUTH CONSONANCE—Tania Leon, guest composer. Works by women composers; pianist Max Lifchitz, saxophonist Raymond Wheeler, violoncellist Theodore Mook, mezzo-soprano Linda Eckerd. Chapel of First Unitarian Church, Pierrepont St. at Monroe Pl., Brooklyn Heights (212-787-0517), at 8. $5.

CONSERVATORY COLLEGIUM—Brooklyn College, Flatbush and Nostrand Aves., at 12:15. Free.

Thursday, April 24

NEW YORK PHILHARMONIC, Zubin Mehta conductor; hornist Philip Myers, violist Paul Neubauer, flutist Renee Siebert, trumpeter Philip Smith. Molter's Trumpet Concerto No. 2; Griffes's Poem for Flute and Orchestra; Hindemith's Horn Concerto, Berlioz's *Harold in Italy*. Avery Fisher Hall at 8. $6–$30. Note: rehearsal Thurs. only, at 9:45 a.m.; $3.

BLUES CONCERT—John Lee Hooker, Charlie Musselwhite, Elvin Bishop, Robert Cray, the Nighthawks, Johnny Copeland. Carnegie Hall at 8. $15–$20.

RICHARD BAKER, gospel singer. Carnegie Recital Hall at 8:30.

ANTOLOGIA DE LA ZARZUELA—See 4/23.

MANNES ORCHESTRA, Yakov Kreizberg conductor; violoncellist Marilyn Harris. Overture to Weber's *Oberon*; Tchaikovsky's Variations on a Rococo Theme, Op. 33, and Symphony No. 4. Symphony Space at 8. Free.

ARCHDUKE TRIO—Haydn's Trio in D; Ravel's Trio; Beethoven's Trio in E-flat. St. Michael's Hall, 225 W. 99th St., at 8. Contribution.

MYUNG JEAN KEY, pianist. Lincoln Center Library at 4. Free.

ALEXANDER STRING QUARTET—Barber's Quartet, Op. 11; Ravel's Quartet in F. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

GUILD OF COMPOSERS—Works by Glaser, Plante, Yttrehus, Peyton, Kreiger, Hagen, performed by pianist Paul Hoffman, others. McMillin Theater, Columbia U., 116th St. and Broadway, at 8. $6.

AARON COMINS, organist. Works of Bach, Wagner, Manari. St. Paul's Chapel, Columbia U., Broadway and 116th St., at noon. Free.

PAUL SPORTELLI, jazz pianist. Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

BARGEMUSIC—Violinist Ik-Hwan Bae; pianist David Golub, cellist Fred Sherry. Beethoven: Sonata in C, Op. 102; Sonata No. 9, "Kreutzer"; "Archduke" Trio. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10. Note: phone about bus service.

Friday, April 25

NEW YORK PHILHARMONIC—See 4/24. Today at 2.

NIKOLA SUBK ZRINSKI—See Opera, below.

LESLIE SIXFIN, pianist. Bach, Beethoven, Liszt, Enesco, Kreisberg (world premiere). Carnegie Recital Hall at 8. $7.50.

AN EVENING WITH CLAUDIO—Singer Claudio Angelis. Carnegie Hall at 8. $12.50–$22.50.

MANHATTAN PHILHARMONIA ORCHESTRA, Scott Bergeson conducting; violinist Naomi Youngstein. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

ANTOLOGIA DE LA ZARZUELA—See 4/23. Tonight, $15–$27.50.

ST. LUKE'S CHAMBER ENSEMBLE—Works of Zelenka, Debussy, Brahms. St. Luke-in-the-Fields, Hudson and Christopher Sts. (226-1115), at 8. $12.

COLLEGIUM MUSICUM, with the string players of the Columbia Philharmonia, Mark Ettinger director. Music of early-18th-century Italy, by Pergolesi. St. Paul's Chapel, Columbia U., Broadway and 116th St., at 8. Free.

NOVA CHAMBER ENSEMBLE—Works by Sampson (N.Y. premiere), Barwinsky (U.S. premiere), Beethoven, Schumann, Martinu. Ukrainian Institute of America, 2 E. 79th St. (288-8660), at 8. $8.

ROBERTA JACKSON, soprano, with pianist Roy N. Feldhusen. Beethoven, Montsalvatge, Barber, Strauss. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

PERGOLESI CONCERT—Albert Fuller directs vocal and chamber music. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

NEW MUSIC AT COLUMBIA—Performers include saxophonist Paul Cohen and conductor Claire Heldrich. Works by Columbia composers Jamison, Mundy, Martin, Nadelson, Phinney, Talman. McMillin Theater, Broadway and 116th St., at 8. Free.

ANDREW BOLOTOWSKY, flutist/**ROBERT SHAUGHNESSY,** guitarist. Pepusch, Wanhall, Pergolesi, Fuerstenau, others. Lincoln Center Library at 4. Free.

MIKEL ROUSE BROKEN CONSORT—New works by the composer. Roulette, 228 W. Broadway (219-8242), at 9. $5.

DANA PIELET, pianist. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

CLAUDIO RODITI, fluegelhorn and trumpet. Jazz at Noon, a lunch-hour jam session. Upstairs at Cafe 43, 147 W. 43rd St. (869-4200), at 12. $4.

VITO AND THE ELEGANTS—Snug Harbor Cultural Center, 1000 Richmond Terrace, S.I. (718-448-2500), at 8. $5.

PAMELA LEVY-MAJNEMER, pianist. Faculty recital, Brooklyn Conservatory of Music, Queensboro Branch, 140-26 Franklin Ave., Flushing (718-461-8910), at 8. $6.

NEW TERRITORY—Vocalist-composer Shelley Hirsch and choreographer Carol McDowell., BACA Downtown, 111 Willoughby St. (718-596-2222), at 8. $7.

MORNING STAR BAND—Traditional Irish and Scottish dance tunes and songs. Good Coffee House, 53 Prospect Park West, Brooklyn, at 9:30. $4.

Saturday, April 26

GRANDE BANDE OF NEW YORK, Frederick Renz director and organist. "Baroque Bouquet": Telemann's *Water Music*; "Spring" and "Summer" from Vivaldi's *The Four Seasons*; Handel's Organ Concerto in G. Alice Tully Hall at 8. $14.

PETER SERKIN, pianist/**SHMUEL ASHKENASI,** violinist. Bach, Busoni, Takemitsu, Brahms. 92nd Street Y at 8. $7.50–$10,

NEW YORK PHILHARMONIC—See 4/24.

THE GREGARIOUS HARPSICHORD—Tenor Charles Bressler, flutist Daniel Waitzman, oboist Bert Lucarelli, violinist Marin Alsop, violist Louise Schulman, cellist Fred Sherry, harpsichordist Elaine Comparone. Works of Trimble (N.Y. premiere), the Bach family, Beethoven, Geminiani. Merkin Concert Hall at 8:30. $10.

JOE ZAWINUL, keyboardist/**STEVE MORSE,** guitarist. Carnegie Hall at 8. $14.50–$16.50.

A BEN WEBER RETROSPECTIVE—Music includes two world premieres. Cellist Seymour Barab and other instrumentalists. Also reminiscences by Ned Rorem and Milton Babbitt. Symphony Space at 8. $10.

STELLA SIMEONE, soprano. Carnegie Recital Hall at 2. $8–$12.

DONALD PIRONE, pianist. Carnegie Recital Hall at 5:30.

WIM HOOGEWERF, classical-guitarist. Carnegie Recital Hall at 8:30.

THE TANNAHILL WEAVERS—Music of Scotland and Ireland. P.S. 41, 116 W. 11th St. (362-3366), at 8. $10.

ANTOLOGIA DE LA ZARZUELA—See 4/23. Today also at 3. $15–$27.50.

METROPOLITAN SINGERS/GREEK CHORAL SOCIETY/LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor. Mozart's *Requiem*, *Ave Verum Corpus*, other works. Holy Trinity Cathedral, 319 E. 74th St. (757-5496), at 8. $10–$25; also $50 and $75 (patron and sponsor).

L'ENSEMBLE—"Chamber Music Then and Now." Mozart, Calusdian (world premiere), Brahms. Center for Inter-American Relations, 680 Park Ave. at 68th St. (222-8210), at 8. $12.

COLLEGIUM MUSICUM OF SUNY AT STONY BROOK, Eva Linfield director. Medieval music by Ciconia, de Machaut, others. St. Ignatius's Church, West End Ave. and 87th St., at 8. $5.

GLENN OHRLIN/JUNIOR DAUGHERTY & FRIENDS—Voices of the Americas: cowboy songs and western swing. Washington Square Church, 135 W. 4th St. (362-3366), at 8. $10.

PRECIOUS METALS: NEW AMERICAN MUSIC FOR BRASS, PERCUSSION, AND ORGAN—Premieres of works by Bouchard, Golub, Schober, Snyder, Brant, Cage. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 7:30. Free.

JAZZ EXPLOSION II—Angela Bofill, Ramsey Lewis, Freddie Hubbard, Gato Barbieri. Beacon Theater, Broadway and 74th St. (787-1477), at 8. $18.50, $20.

KYM LAWRENCE AND HER TRIO—"A Date With the Duke." Citicorp Atrium, Lexington Ave. and 54th St., at 5. Free.

PROF. JOSEPH MACHLIS AND FRIENDS—Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

BALALAIKA SYMPHONY ORCHESTRA—Lincoln Center Library at 2:30. Free.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor; pianist Bella Davidovich. Chopin's Piano Concerto No. 1; Beethoven's Symphony No. 3, "Eroica." Queens College Colden Center, L.I.E. and Kissena Blvd. (718-793-8080), at 8:30. $12–$15.

CHAMBER MUSIC AT BAM—The Cleveland Quartet and the Meliora Quartet. Haydn's Quartet in d; Beethoven's Quartet No. 14; Mendelssohn's Octet. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8:30. $9.

BROOKLYN PHILHARMONIC CHAMBER ENSEMBLE, Tania Leon conductor; the Boys Choir of Harlem, Walter J. Turnbull director. Works by Tillis, Adams, Twine, Labi (world premiere). Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 2. $5, children $3.

FRANK ALMOND, violinist. Bach, Franck, Ysaye. Wave Hill Armor Hall, W. 252nd St. and Independence Ave. (549-3200), at 3. $6.

GRAND BALLROOM BIG BAND, Andy H. Lustig director; vocalist Karen Schmidt, clarinetist Robert Alemany. Music by Shaw, Ellington, Basie, Miller, others. Forest Hills High School, 110th St. and 67th Ave., Queens (718-229-0863), at 8. $5. Benefit for the Queens Philharmonic.

Sunday, April 27

AMERICAN SYMPHONY ORCHESTRA, John Mauceri conductor; sopranos Tracy Dahl, Dawn Upshaw; mezzo-soprano Victoria Livengood. Del Tredici's *Child Alice* (world premiere of the complete version). Carnegie Hall at 3. $8–$14.

BAVARIAN SYMPHONY ORCHESTRA OF MUNICH, Colin Davis conductor. Debussy's *Prelude a l'apres midi d'un faune*; Stravinsky's Symphony in Three Movements; Beethoven's Symphony No. 3, "Eroica." Avery Fisher Hall at 3. $11–$22.50.

HAKAN HAGEGARD, baritone, with pianist Warren Jones. Mahler, Wolf, Sibelius, Schubert, Stenhammar. Alice Tully Hall at 3. $15.

BENJAMIN MATTHEWS, bass-baritone, with cellist Kermit Moore, pianist Wayne Sanders. Works by Schutz, Handel, Purcell, Haydn, Mozart, and traditional spirituals, Creole and work songs. Carnegie Hall at 8. $8–$14.

ARNOLD STEINHARDT, violinist/**JOHN DALLEY,** violist **DAVID SOYER,** cellist/**JOHN VAN BUSKIRK,** pianist. "Forever Music: Concert Debut of a Book." Mozart's Piano Quartet in g, K. 478; Beethoven's Serenade in D; Dvorak's Piano Quartet in E-flat. Alice Tully Hall at 7:30. $15.

FOR THE LOVE OF MUSIC, chamber ensemble. Debussy's Trio; Ravel-Ives-Ellington's Songs for Bass Trombone, Strings, and Harp; Dvorak's Piano Quartet in E-flat. Merkin Concert Hall at 3. $11.

MENDELSSOHN STRING QUARTET, with pianist Menahem Pressler. Haydn's Quartet in F, Op. 77, No. 2; Beethoven's Quartet in F, Op. 59, No. 1; Dvorak's Quintet in A, Op. 81. Town Hall at 2. $4–$6.

CECILIA TUCKER MYERS, soprano, with pianist Paul Liljestrand, clarinetist Ray McLellan. Schubert, Strauss, Rodrigo, Mozart, and spirituals. Merkin Concert Hall at 8. $12.

COMPOSERS CONCORDANCE—Arioso Trio, Soldier Electric String Quartet, Vox Nova Quintet. Music by Fennelly, Beeson, Parwez (premiere), Hardish, Pehrson (premiere), Irving (premiere), Holab. Carnegie Recital Hall at 8:30. $6, $8.

NEW YORK MANDOLIN ORCHESTRA, Myron Levite conductor. Carnegie Recital Hall at 2. $8.

AIKO TOYODA, pianist. Carnegie Recital Hall at 5:30.

SEYMOUR LIPKIN, pianist. Mozart, Beethoven, Ravel, Rachmaninoff. Turtle Bay Music School, 244 E. 52nd St., at 8. Free.

FACULTY CONCERT—Works by Beethoven, Copland, Foster, Hindemith, Martinu, Brahms, and Renaissance dances. Village Community School, 272 W. 10th St. (691-5146), at 7. $3 donation.

INTERLOCKEN 25th-ANNIVERSARY CONCERT—Folk music, with John Robert, Tony Barrand, Richard Herman, Sarah and Smitty, Robbie Seidman, Teri Smilow, and storyteller Odds Bodkin. Symphony Space at 2. $10–$25.

TRIO MUSICA HISPANA, with sopranos Ana Gloria Vazquez and Brenda Feliciano, baritone Gerard Edery. Music by composers of Uruguay and Argentina, including three U.S. premieres. Center for Inter-American Relations, 680 Park Ave. at 68th St. (248-8950), at 3:30. $8.

CLIFFORD GORDON AND QUARTET/JACK MCDUFF TRIO—Jazz at the Apollo Theater, 253 W. 125th St. (682-4110), at 5. $5–$25.

NANCY WILSON AND THE MANHATTANS—Pop music. Salute to Freedom by Local 1199. Town Hall at 8. $15, $20.

ANTOLOGIA DE LA ZARZUELA—See 4/23. Today at 1 and 5. $15–$27.50.

BLOOMINGDALE CHAMBER ORCHESTRA, Martin Rutishauser conductor; violinist Darel Stark. Overture to Rossini's *The Barber of Seville*; Bruch's Violin Concerto in g; Mendelssohn's Symphony No. 3, "Scottish." Trinity School Auditorium, 101 W. 91st St. (663-6021), at 3. $4 donation.

AMERICAN FESTIVAL OF MICROTONAL MUSIC—With Johnny Reinhard, Drew Tretick, Andrew Bolotowsky, Janet Greene. Works by Partch (N.Y. premiere), Seletsky, La Plante, and an improvisation. 125 W. 77th St. (864-2951), at 3. $15.

LISA JOY SITYAR, pianist. Bach, Beethoven, Ravel, Chopin. Nicholas Roerich Museum, 319 W. 107th St., at 3. Free.

DEAN PAUL COOPER, pianist. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 2:30. Free.

ARMEN DONELIAN QUARTET—Citicorp Atrium, Lexington Ave. at 53rd St., at 5. Free.

QUEENS SYMPHONY ORCHESTRA—See 4/26. Today at 2.

CHAMBER MUSIC AT BAM—See 4/26. Today at 2.

MANHATTAN STRING QUARTET—Mozart, Shostakovich, Schubert. Wave Hill, Armor Hall, 252nd St. and Independence Ave., Bronx (549-3200), at 3. $9.

AEOLIAN CHAMBER PLAYERS, with violinist Maria Bachmann. Brahms, Schubert, others. Lehman College Center, Bedford Park Blvd. West, Bronx (960-8715), at 3. Free.

KHALIQ AL-ROUF, saxophonist. Jazz. Williamsburgh Music Center, 367 Bedford Ave., Brooklyn, at 4. $5.

EVE WEISS, GUITARIST—Brooklyn Museum, Eastern Pkwy., at 1:30. Free with museum admission.

BARGEMUSIC—See 4/24. Today at 4.

CONCERTS IN CHURCH AND SYNAGOGUE SPACES—The **Alexander String Quartet.** Works by Haydn, Copland, Mendelssohn. Metropolitan-Duane, Seventh Ave. and 13th St., at 3. $5 . . . The **Grace Choral Society of Brooklyn.** "Songs of Grieg," a cantata of 19 songs arranged by Alexander Rom, sung in Norwegian and German; sopranos Natalia Rom and Adele Irving, tenor Rolf Kristian Stang. St. Jacobi's Lutheran, Sunset Park, Brooklyn, Fourth Ave. near 54th St., at 4. $7.50; in advance, $6.50 . . . **Grant Herreid,** lutenist, with **Timothy Swain.** 16th and 17th-century music and poetry of the lute. St. Ignatius, West End Ave. and 87th St., at 8. $5 . . . **Manhattan Choral Festival,** Alexander Dashnaw conductor. Handel, Vaughan Williams, Gregg Smith (premiere). St. Patrick's Cathedral, Fifth Ave. and 50th St., at 4:45. Free . . . **Michael Blum,** pianist. Stephen Wise Free Synagogue, 30 W. 68th St., at 3. Free . . . **New Philharmonia of Riverside,** George Rothman conductor; pianist Joseph Jourbet, vocal soloists Lou Ann Picket, Blanche Foreman, Michael Sylvester, Craig Heath Nim. Riverside Choir, Riverside Choral Society, choirs from St. John the Divine and Scarsdale Congregational Church. Copland's *Fanfare for the Common Man*, Ellington's Piano Concerto "A New World a-Comin' "; Beethoven's Symphony No. 9. Riverside, the Drive at 122nd St., at 4. $5. Preceded at 3 by a recital by James R. Lawson, carillonneur . . . **Woodhill Players,** woodwinds and piano. Works by Schuller, Corea, Beethoven. St. Michael's, 225 W. 99th St., at 7:30. $6.

Monday, April 28

BAVARIAN SYMPHONY ORCHESTRA OF MUNICH, Colin Davis conductor. Mozart's Symphony No. 39, K. 543; Berlioz's *Symphonie Fantastique.* Avery Fisher Hall at 8. $11–$22.50.

GUARNERI STRING QUARTET, with pianist Grant Johannesen, oboist Heinz Holliger. Dorati's *Notturno and Capriccio*; Britten's Phantasy Quartet; Mozart's String Quartet in D, K. 575; Faure's Quartet No. 2, Op. 45. Alice Tully Hall at 8. $16.

EDWARD ALDWELL, pianist. Works of Bach and Handel. Merkin Concert Hall at 8. $9.

GERRI-MICHEL SUTYAK, cellist. Beethoven, Dvorak, Shostakovich. Carnegie Recital Hall at 8. $5, $7.

MANHATTAN CONTEMPORARY ENSEMBLE, Glen Cortese, David Gilbert, Claire Heldrich conductors. Babbitt's *Composition for Guitar*; Lundborg's *Combone;* Babbitt's *Time for Marimba Solo.* Manhattan School of Music, Broadway at 122nd St. (749-2802), at 5:30. Free.

QUEENS COLLEGE CONTEMPORARY PLAYERS, Ralph Shapey conductor; soprano Elsa Charlston. Works of Fried (N.Y. premiere), Seeger, Varese, Del Tredici, Schoenberg. Symphony Space at 8. $8.

DA CAMERA (N.Y. debut): clarinetist James Campbell, violinist Moshe Hammer, pianist William Tritt, cellist Tsuyoshi Tsutsumi. Levin's *Crossroads*; Bartok's *Contrasts*; Messiaen's *Quartet for the End of Time.* Town Hall at 8. $7.50, $10.

JON LEVENTHAL, tenor. Tosti, Faure, Granados, others. Christ and St. Stephen's Church, 120 W. 69th St., at 8. Free.

SCOTT JOHNSON, composer and electric-guitarist. "Music for Electric Band." "Bands on the Run," at DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

FIATI CHAMBER PLAYERS—Bach, Vaughan Williams, Poulenc, Haieff. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

JULIA HEYER, soprano/**DAVID ANCHEL,** bass/**HAROLD STOVER,** organist and pianist. Music of Widor, Franck, Debussy, Howells, Vaughan Williams. Second Presbyterian Church, 6 W. 96th St., at 8. $5.

PETER MALINVERNI QUARTET—Citicorp Atrium, Lexington Ave. and 53rd St., at 5. Free.

LENORE WEINSTOCK, EMANUEL VARDI, violists. Viola duos by Telemann, Spohr, Kermit Moore (world premiere), others. At the Barge, Fulton Ferry Landing, Brooklyn (718-624-4061), at 8. $10.

Tuesday, April 29

NEW YORK PHILHARMONIC, Zubin Mehta conductor; soprano Montserrat Caballe, violinists Isaac Stern and Itzhak Perlman. Vivaldi's Concerto for Two Violins; Strauss's *Also Sprach Zarathustra*; Saint-Saens's Introduction and Rondo Capriccioso; Dvorak's *Romance*; arias by Rossini and Donizetti. Avery Fisher Hall at 8. Pension Fund benefit: $10–$50.

GUARNERI STRING QUARTET—See 4/28.

PHILHARMONIA VIRTUOSI, Richard Kapp conductor; Michala Petri, recorder, violinist Paul Peabody. Works of Telemann, Naudot, Biber, Zelenka, Locatelli. Town Hall at 8. $10–$16.

MANHATTAN SYMPHONY ORCHESTRA, David Gilbert conductor; oboist Keisuke Wakao. Mozart's Oboe Concerto, K. 314; Mahler's Symphony No. 5. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

LEN HOROVITZ, pianist. Carnegie Recital Hall at 8. $10.

SCOTT JOHNSON—See 4/28.

MUSICA HISPANA—Spanish and Latin American music for cello, violin, piano, soprano, and mezzo-soprano, with guest saxophonist-clarinetist Paquito D'Rivera.

Repertorio Espanol, 138 E. 27th St. (889-2850), at 8. $16.

DEIDRE HOWARD, pianist. Dello Joio, Bach-Busoni, Chopin, Colicchio. Trinity Church, Broadway at Wall St., at 12:45. Free.

LOUIS KILLEN, folksinger. Traditional songs, ballads, and chanties. Eagle Tavern, 355 W. 14th St. (594-8833), at 8. $6.

NOREEN GREY TRIO—Citicorp Market, Lexington Ave. and 53rd St., at 5. Free.

COMMUNITY JAM—Political rock, with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

MARCO RIZO, pianist-composer, and his Latin-jazz ensemble, with Candido on the congas. Music of the Americas and the Caribbean. Bronx Community College, University Ave. and W. 181st St., Bronx, at noon.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 3. Tickets $8–$75. Mon., 4/21, at 8: Bizet's *Carmen*; Levine conducting; Bumbry, Pilou, Popov, Edwards. 4/22 at 7: Verdi's *Don Carlo*, Stivender conducting; Millo, Casolla, Ciannella, Nucci, Morris, Rouleau. 4/23 at 8: Rossini's *L'Italiana in Algeri*, Levine conducting; Dubinbaum, Norden, Ahlstedt, Hartman, Malas, Berberian. 4/24 at 8: Mascagni's *Cavalleria Rusticana*, with Arroyo, Lamberti, R. Clark; Leoncavallo's *Pagliacci*, with Nicolesco, McCracken, Fortune, Shexnayder; Navarro conducting. 4/25 at 8: *Carmen*; same as 4/21. 4/26 at 2: *L'Italiana in Algeri*; same as 4/23 (broadcast, WQXR). 4/26 at 7: *Don Carlo*; same as 4/22, except Hines for Rouleau. 4/28 at 8: *Cavalleria Rusticana* and *Pagliacci*; same as 4/24. 4/29 at 8: *Carmen*; same as 4/21.

Other

NIKOLA SUBIC ZRINSKI, by Ivan Zajc. Croatia's national opera, Ivan Cerovac conducting the Philharmonia Hungarica, the Munich Chamber Chorus, and the Munich Sangerrunde, with Werner Geilsdorfer, Barbara Hofstetter, others. Avery Fisher Hall, 4/25 at 7:30. $15–$30.

UNA COSA RARA, by Vicente Martin y Soler, a contemporary of Mozart. Vineyard Opera Shop, James Kurtz conductor. 309 E. 26th St. (683-0696). 4/25, 26 at 7:30; 4/27 at 3. $12.

TALES OF HOFFMANN, by Offenbach. Production in both English and French. Amato Opera, 319 Bowery (228-8200). 4/26, 5/3, 10 at 7:30; 4/27, 5/4, 11 at 2:30. $10.

LIGHT OPERA OF MANHATTAN—Gilbert and Sullivan's *Trial by Jury* and *Cox & Box*; 4/23–5/4. Cherry Lane Theater, 38 Commerce St., west of Seventh Ave. (989-2020). Wed.–Sat. at 8; Wed. also at 2; Sat. and Sun. at 3:30. $17.50 (Wed. and Thurs.); $20 (weekends). Students, seniors, children under 12, $12.

DANCE

New York City Ballet

NEW YORK STATE THEATER—April 22 through June 22. Tickets $4–$38. 4/22 at 8: *Ballo della Regina, Eight More, Kammermusik No. 2, Stars and Stripes.* 4/23 at 8: *Kammermusik No. 2, Valse Triste, La Source, Glass Pieces.* 4/24 at 8: *Valse-Fantaisie, Antique Epigraphs, Prodigal Son, Cortege Hongrois.* 4/25 at 8: *Ballo della Regina, In Memory of . . . , Cortege Hongrois.* 4/26 at 2: *Valse Triste, La Source, Prodigal Son, Tchaikovsky Piano Concerto.* 4/26 at 8: *Valse-Fantaisie,* Pas de deux, *Prodigal Son, Glass Pieces.* 4/27 at 1: *Valse-Fantaisie, Antique Epigraphs, In Memory of . . . , Stars and Stripes.* 4/27 at 7: *La Source, Eight More, Antique Epigraphs, Tchaikovsky Piano Concerto.* 4/29 at 8: *Ballo della Regina, In Memory of . . . , Tchaikovsky Piano Concerto.*

Paul Taylor Dance Company

CITY CENTER—Through April 27. $10–$36. 4/22 at 8: *From Sea to Shining Sea, Runes, Mercuric Tidings.* 4/23 at 8; 4/27 at 3: *Arden Court, . . . Byzantium, Ab Ovo Usque Ad Mala (From Soup to Nuts).* 4/24 at 8: *Equinox, Snow White, Junction, Sunset.* 4/25 at 8: *Roses, Last Look, Esplanade.* 4/26 at 8: *Diggity, Nightshade, A Musical Offering.*

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th St. (864-2929). Tickets $7. **Peridance,** with nine ballets including four premieres on four different programs. 4/22, 23, 25 at 8; 4/26, 27 at 2 . . . **James Sutton and Dancers;** program including three premieres. 4/24, 26, 27 at 8.

Other

ADOLFO UND MARIA, by Ishmael Houston-Jones. Danspace, at St. Mark's Church, Second Ave. and 10th St. (674-8112). 4/24–27 at 8:30. $6.

ASIAN AMERICAN DANCE THEATRE—"Self Concept," program with four premieres. 26 Bowery (233-2154). 4/25, 26, 5/2, 3, 9, 10 at 8. $8.

BALLETWORKS—Program includes "Pathways to Aeolus," premiere by Susan Ushijima. Ethnic Folk Arts Center, 179 Varick St. (496-0276). 4/26, 28 at 8; 4/27 at 2 and 7. $7.

BATTERY DANCE COMPANY/OTHER COMPANIES, in "a special observance of International Dance Week." 4/28, all troupes in the opener. 4/29, Battery Dance Company. 4/30, Anahid Sofian Dance Company, Charka-Kathak, and Spanish Dance Arts Company. 5/1, New York Baroque Dance Company. All at 12:15, at Continental Insurance atrium, 180 Maiden Lane at Front St. Free.

CELEBRATE BROOKLYN—Choreographers Stephan Koplowitz and Mark Taylor, with composers, respectively, Stafford James and Adrienne Torf. Picnic House, Prospect Park, P.P.W. and 5th St. 4/27 at 3. $5.

COLLOQUIUM, a Contemporary Dance Company. Works by Mark Taylor and Michael Kane. Triplex, BMCC, 199 Chambers St. (618-1980). 4/25, 26 at 8; 4/27 at 2 and 7. $10.

JILL BECKER AND DANCERS—"The Ecstasies"; 4/25 at 9; 4/26, 27 at 8. Also "The Late Show"; 4/26, 27 at 10. Cunningham Studio, 55 Bethune St. (673-2470). $7, or $10 for both shows.

KEITH YOUNG—His full-evening "Jukebox." The Field at Pineapple, Houston St. and Broadway (966-3717). 4/25 at 9; 4/26, 27 at 8. $7, except $12 Sat. for benefit.

MERIAN SOTO—Her collaboration with visual artist Pepon Osorio, "Chupate esta en lo que te mondo la otra." P.S. 122, 150 First Ave. at 9th St. (477-5288). 4/25, 26, 27 at 9. $6.

MORNINGSIDE DANCE FESTIVAL—At Horace Mann Theater, Columbia U.,Broadway and 120th St. (924-0077). **Dance Downstairs,** 4/23 at 8; 4/26 at 2; $6. **American Spanish Dance Theatre,** 4/20 at 2; 4/26, 27 at 8; $10. **Cara Gargano and Dancers,** 4/22, 25 at 8; 4/27 at 2. $5.

NEW TERRITORY—Works by Lesley Farlow, Betsy Hulton, Laura Kenyon/Thomas Seaman. BACA Downtown, 111 Willoughby St., Brooklyn (718-596-2222). 4/26 at 8. $7.

PILAR RIOJA—Two alternating programs by the Spanish dancer. Repertorio Espanol, 138 E. 27th St. (889-2850). 4/23–5/11: Tues.–Sat. at 8; Sun. at 3 and 7. $15, $20.

STUART PIMSLER DANCE & THEATER—"House/Home," a new full-length work. Emanu-El Midtown Y, 344 E. 14th St. (673-2207). 4/26, 27 at 8. $7.

TSAI FUNG—Chinese modern dance. Schimmel Center, Pace U., near City Hall and the Brooklyn Bridge (962-8231). 4/25, 26 at 7; 4/27 at 4. $6.

SHE-BOPS AND SCATS—Laurie De Vito, guest choreographer Michael S. Geiger, and dancers. Dance Space, Inc., 622 Broadway, 6th floor, south of Bleecker St. (777-8067). 4/26, 27, 5/3, 4, 10, 11 at 8. $7, in advance $5; Sat., 4/26, $10.

WORKS AND PROCESS: MITO—New ballet by Gigi Gheorghe, excerpts performed by Carla Fracci and Gheorghe Iancu. Music by Silvano Bussotti. Discussion follows. Guggenheim Museum, 1071 Fifth Ave. (360-3500). 4/27, 28 at 8. $9.

Weekends

Because Springtime augurs fresh beginnings, it is the perfect season for new places, new discoveries ...

Memorial Holiday May 23, 24, 25 Play in glorious Berkshire woodlands, picnic alfresco, feast at a classic New England clambake. $240*

Art Immersion at The Clark May 30, 31 An in-depth tour through the largest private collection of Impressionist paintings and a vast anthology of furnishings, objects, drawings and paintings. Plus, tea with the curator. $155*

Berkshire Cottages June 20, 21 We'll chauffeur you to the gilded age of American society and have you taken on private tours through two magnificent homes of the era — Chesterwood and Naumkeag. $195*

*Tariffs are per person, double occupancy, tax and gratuities included. Weekends include all the above, plus lodging, full breakfasts and one dinner. Please call for further information and a detailed brochure.

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OTHER EVENTS

SPRING CELEBRATIONS all over the calendar will see April out with a flourish. Consider: The **Bicentennial of Friends Seminary** is an open-house affair, *at the Quaker school, 222 E. 16th St. Date is* 4/26, and there'll be two book-signing sessions, at 10:30 a.m. and 12:45, music in the Meeting House at 11:30, demonstration of mountaineering skills at noon, a run around Stuyvesant Park at 1:30, and, all day, faculty and student art, shopping in the School Store, a Bicentennial-quilt viewing. In the evening, there'll be a reception and dance at the Puck Building. There's an admission for the last event (477-9500), but the rest are free . . . The **Meadowfair of the Staten Island Children's Museum** is an annual family fun-fest, and the date this spring is 4/27, noon–5 (if rain—it wouldn't dare—5/4). Among the goings-on: arts and crafts workshops on the theme of—guess what—the Statue of Liberty Centennial; the Dixie Revival Band and puppeteers Rob Gardner, Rod Young, and Leela; games and races; stiltwalkers and food vendors and things to buy; and, as always, the launching of myriad balloons. $2 adults, $1 for children, and it's at the Snug Harbor Cultural Center, S.I. (718-273-2060, if you need travel information) . . . See "Best Bets," page 84, for some facts on the **Great American Quilt Festival,** and note these added attractions: "Small Sensations," a mini-exhibit of antique dolls, doll and crib quilts, cunning thimbles, Amish dolls; a Hawaiian celebration 4/25, at 6:30, with dancers, musicians, flowers, foods, and a *film on the Islands' quilting; $45; two fashion shows* featuring quilted clothing, at the Roosevelt Hotel, 4/24 at 8 a.m. and 4/26 at 3; $10 includes breakfast at one, tea at the other; phone 581-2474 about these last three events. The Festival at the Pier is open 4/24, 26, 10–10; 4/25, 10–5; 4/27 10–6; $6 a day . . . The annual **Citibank/American Youth Hostels Bike Tour,** 4/27, begins at 7:30 a.m. at Battery Park and follows a 36-mile traffic-free route that touches all five boroughs—a biker's dream. Registration is $3, at any Citibank branch or at AYH, 75 Spring St. On the day, at the Battery, 6:30 a.m., you can register and pick up a map . . . A **tribute to Martha Schlamme,** the late singer and actress, will be part of Calvary Church's Music at Midnight series, 4/25 at 11 p.m., 61 Gramercy Park North. Soprano Marni Nixon will be the entertainer, and others are likely to turn up. Admission is by donation . . . Another annual: the **Antique Auto Show,** at Queens County Farm Museum, 73-50 Little Neck Pkwy., Floral Park. Date is 4/27, 11–4. Rare models, memorabilia, vintage auto parts for collectors, and more. The Farmhouse and Farmyard will be open for visiting, and there'll be music and food. $2; children 6–12, $1.50 (718-468-4355).

CAUSES AND REVELS—Starry names from **the worlds of fashion, fragrance, cosmetics, and entertainment** will act as hosts and be on hand in a giant "photo session" and auction cum party, as a fund-raiser for the American Foundation for AIDS Research. Date is 4/29, at the Crystal Palace in the Javits Convention Center, and admission is $150 (333-3118). Group pictures to be taken that night by Bill King will become part of a print-ad campaign in the public interest. There'll be a silent auction of donated graphics, design sketches, and photographs from artists in the hosting fields . . . A book sale by the **Friends of the East 67th Street Library,** 4/26, 27, 10–5:30, features 18,000 fiction and non-fiction volumes, children's books, classics included, and lots of specials like cookbooks, drama, sci fi, and pop paperbacks. Free admission, but if you go to the preview, 4/25, 5–9, you pay twice the price of each book, and have first crack at the cream of the crop. At 328 E. 67th St. . . . The **homeless of Park Slope** will benefit from Park Slope Music Forum's concert 4/27 at 2:30, at St. John's Church, 139 St. John's Pl., in the Brooklyn neighborhood. The music will be new works for various instruments, by local composers, and admission is by donation.

JUST FOR FUN—and more than a few laughs, at least at the first of these entertainments: **Bob Hope** is being celebrated at the Museum of Broadcasting in an exhib*it subtitled "A Half Century of Radio and Television,"* 5/2–6/14. On 4/29, as an in-person preview, the ubiquitous funnyman-actor will turn up for two seminars on comedy, at the Citibank Auditorium, 135 E. 53rd St., at 12:30 and 5:30. Tickets, $15 (752-4690 for availability—Mr. H. is a popular guy) . . . Storytelling is an ancient art, historically a part of every culture, and two events this weekend will demonstrate why: A **Storytelling Festival and Conference** will bring together tales of Africa, the Orient, Europe, Haiti, Latin and North America, and from the Native American and the various Jewish heritages. It's all at CCNY's Aaron Davis Hall, Convent Ave. and 134th St., 4/25, 26, 27, beginning at 6 on Fri., and including storytelling services at Convent Avenue Baptist Church. The weekend series: $25 with pre-registration; individual day tickets, too, and admission is more at the door (690-4262) . . . At New York Open Center, 83 Spring St. (219-2527), two tale-tellers, or *seanachais*, from Ireland will relate stories about Irish wakes, battles, and weddings, as well as singing songs in both English and Gaelic. Mickey Kelly, from County Derry, and Maurice Kehoe, from County Longford, will do their thing 4/26 at 8; $8 . . . Cabaret in theater surroundings—and vice versa—is not exactly new, but this is a first for the Roundabout Theater: **Jenifer Lewis on the Couch** is the opener *in the repertory company's "Late Night Show,"* Sat. at 11:30 p.m. through 5/10. The nightclub performer, who once was a Bette Midler Harlette, sings, dances, and does more than a smidgin of comedy, along with Lon Hoyt and a five-piece band, and a pair of singing backups. Tickets, $15 (420-1883) . . . An **International Dance Festival** is on the calendar at the YWCA, Lexington Ave. at 53rd St., 4/26 at 8. East Indian, Flamenco, Appalachian, Middle Eastern, and African dances will be performed by the expert troupes, and afterward, onlookers can participate in some folk steps. Admission, $5.

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—Madison Square Garden, through 6/1. This 116th edition includes acrobats from the People's Republic of China; performers from Morocco and Mexico, Bulgaria and Sweden, France and Poland; contingents of clowns and comics and showgirls; the Flying Vazquez team, Miguel and Juan, in their record-making quadruple somersault; America's Wade Burck and the rare *white Royal Bengal and gold Siberian tigers,* and many more. Tickets $6.50–$10.50, with discounts for children at some performances. Show times just ahead: 4/23 at 1:30 and 7:30; 4/24 at 10:30 and 2:30; 4/25, 26 at 10:30, 2:30, 7:30; 4/27 at 1 and 5:30.

HAYDEN PLANETARIUM, American Museum of Natural History, C.P.W. at 81st St. (873-8828). Sky Show, through 4/27: "Halley's Comet: Once in a Lifetime," narrated by Leonard Nimoy, on a double bill with "Starborn: Earth's Odyssey Through Time and Space," with Gregory Peck as narrator. Weekdays at 1:30 and 3:30, weekends hourly from 1 to 5, also at 11 a.m. Sat. $3.75; children to 12, $2.

TOURS

MUNICIPAL ART SOCIETY TOURS—"Architects at Work," tours of architects' offices. 4/22 at 1: Paul Segal Associates. 4/29 at 1: Kohn Pedersen Fox Associates. $8 . . . **Grand Central Terminal.** Wed. at 12:30; meet at the Chemical Bank on the main concourse, under the Kodak sign. Free (935-3960).

NEW YORK WALK-ABOUT—Millionaires' Row, Part II, "The Mighty Tycoons"; 4/27 at 11 a.m. or 2 p.m., meet on S.E. corner of Fifth Ave. and 78th St. $5 (582-2015 weekdays, 914-834-5388 weekends).

HISTORIC OLD FORDHAM—Walk with the Bronx County Historical Society and Roger Arcara, who will recreate the 19th-century village. 4/26 at 1, meet at E. Fordham Rd. and Fordham U.'s Third Ave. gate. $5 *(881-8900).*

ROOSEVELT ISLAND—Adventure on a Shoestring visits the historic enclave. 4/27, meet at 3, at N.W. corner of 59th St. and Second Ave. $5, plus $2 round-trip Tramway fare (265-2663).

TOURS WITH THE 92ND STREET Y (427-6000, ext 179). Phone or write for schedule of out-of-town trips and activity tours. Must pre-register for all. These, 4/27: **City Hall to the South Street Seaport,** "The City Transformed: New York's Architecture"; $10 . . . **West Village Theater,** with actor Michael Levin; 1–3:30; $8 . . . **Artist Hospitality: the Chelsea Hotel,** with resident Mary Ann Rose; at 1; $15. Also **Long Island City artists,** 1–4; $13.

INWOOD HILL PARK—"Spring in Religion and Mythology," with Bill Greiner. 4/27 at 1, meet at the flagpole, near Isham St. entrance. $1

NATIONAL AUDUBON SOCIETY—"Seashells by the Seashore," at Jones Beach State Park; a hunt for mollusks, and a learning session with naturalist Virginia Dankel. 4/27, 10 a.m.–noon; meet at the interpretive building, parking field west end II; $3, under 12 $2 (516-277-4289).

LITTLE ITALY OF THE BRONX—A "gourmet bicycle tour" with the Hungry Pedalers (771 West End Ave., Apt. 12-J, N. Y., N. Y. 10025). 4/26 (rain date, 5/3); shopping spree, visit to the old indoor retail market, and a picnic at the N.Y. Botanical Garden. Meet at 8:45 a.m., at the Maine Monument, N.E. corner of Columbus Circle (C.P.W. and 59th St.). Return about 5 p.m. $12, or $22 for two day of tour; in advance, $9 and $17 (595-5542 or 222-2243).

THE VILLAGE EXPERIENCE—A walk in Greenwich Village with Lili Pollatos, focusing on architecture, history , and trends. Daily through April, and again beginning 5/22, at 10 a.m. and 2 p.m. (334-8463). $10.

BROOKLYN BIRD CLUB—4/26, migrating species in Prospect Park. Meet at 8 a.m., Grand Army Plaza entrance to the park; free (718-788-4677).

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Sprituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $25; reserve by noon Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. $60; reserve 24 hours ahead.

NATURE WALKS—**Alley Pond Environmental Center,** 228-06 Northern Blvd., Queens (718-229-4000): 4/24 at 6, meet at 233rd St. and 67th Ave., Bayside, for a spring-peepers walk; $2. 4/26 at 10 a.m., a botanical safari; $2. Wetland walks, Sun. at 1, and second Wed. each month at 10 a.m.; $1. Woodland walk, first Wed. at 10 a.m.; $1 . . . **Wave Hill,** 252nd St. and Independence Ave., Bronx (549-2055): Greenhouse-and-garden walk, every Sun. at 2:15. Free with admission. 4/26 at 2, a woodland walk; free . . . **Clay Pit Ponds State Park Preserve,** S.I. (718-967-1976): Spring Nature Walk, 4/27 at 1; free. 4/27, 8–10 a.m., a bird walk; free.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes (876-6688 eves. before 10). Also, city walks: 4/27, meet at 11 a.m., bottom of escalator, Manhattan side of S.I. Ferry, South Ferry terminal, for walk and visit to the Alice Austen House; $1, plus $1 admission, Ferry fare; take lunch (260-4029). 4/27 at 12:30, meet at Columbus Circle Maine Monument, C.P.W. and 59th St., for a walk in the Bloomingdale neighborhood. $1 (737-0016).

SPORTS

BASEBALL—Yankees (Yankee Stadium, the Bronx; 293-6000): 4/24, 25 at 7:30, 4/26, 27 at 1:30 vs. Cleveland; 4/29 at 7:30 vs. Minnesota. $3–$9.75.

HORSE RACING—The thoroughbreds are at Aqueduct for the winter-spring meeting, through 5/5 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $3.50. Featured races: 4/26, Big Apple Handicap and Top Flight Handicap; 4/27, Prioress.

STEPS (New York Road Runners Club; 860-4455)—4/26 at 10:30 a.m.: Trevira Twosome Race (10-mile race for male/female couples with world-class runners Jim Ryun and Craig Virgin); starts and finishes at Tavern on the Green at C.P.W. and 67th St.

CHILDREN

BROOKLYN PHILHARMONIC, Tania Leon conductor; Boys Choir of Harlem. "An Afternoon of Song and Fantasy": music by Tillis, Adams, Twine, Labi (world premiere). Brooklyn Academy of Music (30 Lafayette Ave.; 718-636-4120). 4/26 at 2. $3; adults, $5.

THE STORYTELLER'S THEATRE OF THE MIND by Revelations Young People's Theatre (277 Park Ave. So., at 21st St.; 475-1216). 4/26 at 2: Enjoy Bible stories and humorous presentations by Lisa Lipkin. $3.75.

BOB SCHNEIDER AND THE RAINBOW KIDS will sing original songs and dance at the Packer Collegiate Institute (160 Joralemon St., Brooklyn Hts; 718-522-5349). 4/27 at 1. All tickets, $7.

FIFTH ANNUAL MAGIC SPECTACULAR presented by St. Finbar's Center (Bath Ave. and Bay 20th St., Bensonhurst, Brooklyn; 718-236-3312). 4/27 at 3 and 7. This show features the mime and mystery of Jo Monti as well as ventriloquist Kenny Warren, juggling champion Jay Green, and the comedy magic of Robert Baxt. $5 (advance) and $6 (at the door).

THE BIG APPLE CIRCUS (Van Cortlandt Park, 246th St. and Broadway, Bronx; 860-7320). Ringmaster Paul Binder re-creates the intimacy and artistry of 19th century circuses, with clowns, trapeze acts, elephants, and tumblers. 4/24 at 7:30; 4/25 and 28 at 11 and 7:30; 4/26 at 2 and 7:30; 4/27 at 12:30 and 4; 4/29 at 11. Adults, $8–$12; children, $6–$10.

THE BUDDING BUSINESS is beginning, so explore trails for plants and ask questions at Alley Pond Environmental Center (228-06 Northern Blvd., Douglaston, Queens; 718-229-4000). 4/25 and 27 from 1–3. Ages 4–6 only. $2.50–$3.50.

STORY TALES are told at Ansche Chesed Temple (251 W. 100th St.; 865-0600), 4/27 at 2. Adults, $3.50 (advance) and $4 (at the door); children, $3 and $3.50.

NEW VAUDEVILLE at Queens County Farm Museum (73-50 Little Neck Pkwy., Floral Park; 718-468-4355). 4/26 at 12: Discover the traveling companies of players who wandered around the countryside during Colonial times. $3.

INVERTEBRATES—Field trip on land insects and their relatives. 4/27, 1–3. Ages 6–14, at Wave Hill, Bronx (549-2055). Free.

PUFF THE MAGIC DRAGON blows smoke at the Brownstone School (128 W. 80th St.; 316-6812). Presented by the Papageno Puppet Theatre. Sat. and Sun. at 1 and 2, through 6/8. $3.50.

PUPPETWORKS (Old First Church, Seventh Ave. and Carroll St., Park Slope; 718-834-1828) presents "Rumpelstiltskin" Sun. at 2, through 5/18. $3.50.

THE ALICE IN WONDERLAND GAME will be played by On Stage Productions at Hartley House Theatre (413 W. 46th St.; 666-1716). Music by Gerald Jay Markoe, additional lyrics by Markoe and Michael Colby, direction by Dinah Gravel. 4/26 at 1 and 3:30. Adults, $5; children, students, and seniors, $4.

MICHAEL TAUBENSLAG PRODUCTIONS (Jan Hus Playhouse, 351 E. 74th St.; 772-9180)—Sun. at 1:30: "The Funzapoppin' Magic Show." $3.95.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316)—4/25 and 26 at 11 and 1: "The Happy Hour," by ventriloquist Stan Burns. $3.

STORY HOUR at Eeyore's, 11 a.m. at the Broadway store (at 81st St.; 362-0634) and 12:30 at the Madison Ave. store (at 81st St.; 988-3404), every Sun. Free . . . At 2:30 on 4/27: There will be a special meeting of the Arthur Fan Club chaired by Arthur's creator, Marc Brown (at Madison Ave. store). Free.

THE LITTLE PEOPLE'S THEATER COMPANY (39 Grove St.; 765-9540) presents "Cinderella" at 1:30 and "Red Riding Hood" at 3, Sat. and Sun., through 6/21. $4.

LONG-RUNNERS—Mostly Magic (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) presents a magic show. Sat. at 2, featuring David Charnee and Imam. $7.50 . . . **"The King of the Entire World,"** a musical combination of kings and fools, rocket-ship adventures, and a geography lesson, by the 4th Wall Repertory Company (79 E. 4th St.; 254-5060), Sat. and Sun. at 3:30. Adults, $10; children, $6 . . . **"Alfred the Dragon Solves Another Mystery,"** by the Children's Improv. Co. (New Media Repertory Co., St. Peter's Church, 619 Lexington Ave., at 54th St.; 734-5195), presented Sat. at 3 p.m. Adults, $4; children, $3.50 . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): "Rumple Who?" Sat. and Sun. at 1 and "The Snow White Show" Sat. and Sun. at 3. $3. . . . At **Magic Towne House** (1026 Third Ave., between 60th and 61st Sts.; 752-1165), there is magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4, through 6/30. $6 (must reserve; adults must be with a child).

CITY OF NEW YORK PARKS AND RECREATION at **Belvedere Castle** (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—4/26, from 1 to 2:30: "Returning Birds"—Welcome the birds back from their vacations, on a bird walk with naturalist Sarah Elliott (must reserve) . . . At the **Marionette Theatre** (988-9093)—"Aladdin." Tue.–Fri. 10:30 a.m. and 12 noon, Sat. 12 noon and 3 (through 5/31). $2 . . . At **Heckscher Puppet House** (north of Seventh Ave. and Central Park South, Central Park; 397-3089)—"The Emperor and the Nightingale," about a king, a housemaid, and a songbird. Mon.–Fri 10:30 a.m. and 12 noon, through 8/29. $1.50 . . . At **Clay Pit Ponds State Park Preserve** (Carlin St., off Sharrotts Rd., Charleston, S.I.; 718-967-1976). 4/26, 1–3: demonstrations and a trail walk on the lore of Native Americans. Also, a series of nature programs will be held for parents and kids on different weekdays. All free, but registration required.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904)—Exhibits: "Color and Light," prisms, shadow wall, performance area . . . "Games Children Play"—board games from Ghana, computer games, games played with seeds and thistles, chess, word and music games- . . . "Nature Area"—collection of small animals for children to observe . . . 4/26 and 27 at 1:30 and 3:00: "Music, Music, Music Games"—Using simple materials create ancient and contemporary musical instruments to use in musical games. 4/27 at 2: Karen Hamilton will present Afro-American folk songs and games of long ago. ($1 with museum admission). Hours: Wed.–Sun. 1–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400)—"Bugs!" an exhibition on the secret lives of insects, through 5/11 . . . 4/23 at 3:30: "Signs and Symbols Workshop." 4/24 at 3:30: "More Than Movies"; at 7:30: "Collection Connection." 4/25 at 3:15: "Insect Architect." 4/26 at 12: "Puppet Pranks"; at 1 and 2:30: "Ants in the Pants." 4/27 at 2: "Insects: A World Within Our World." Hours: Mon., Wed., and Fri. 2–5; Thu. (family night) 2–8; Sat., Sun., and holidays 10–5. Donation.

BROOKLYN MUSEUM (200 Eastern Pkwy., at School and Youth Program Division; 718-638-5000, ext. 221)—Every Sat. and Sun. at 2: "What's Up?" a free gallery program that will introduce children to the collections . . . "Arty-Facts"—a workshop that will explore art concepts through games (ext. 226) . . . A "Salute to Brooklyn's Creative Youth," at the third-floor lecture hall, through 4/28 . . . Sat. 11:30–1, through 5/5: "Springtime in Paris"—explore three exhibitions of French art. Hours: Mon.–Fri. 10–5, Sat. 11–6, Sun. 1–6. Adults, $2; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM, at Snug Harbor (940 Richmond Terrace; 718-273-2060)—4/27, 12–5: "Meadowfair" (see "Spring Celebrations" above).

SPECIAL EXHIBITS—"Toys From Nuremberg," including dolls, miniature shop interiors, blocks, mechanical and optical toys, a model railroad, books, games, etc., at the Cooper-Hewitt Museum (2 E. 91st St.; 860-6868), through 5/11. Hours: Tue. 10 a.m.–9 p.m., Wed.–Sat. till 5 p.m., Sun. 12 noon–5 p.m. $2.

AMERICAN MUSEUM OF NATURAL HISTORY (CPW at 79th St.: 873-1300)—Introduction to plants, animals, rocks of New York. Hours: Sun., Mon., Tue., Thu. 10 a.m.–5:45 p.m.; Wed., Fri., Sat. 10–9 p.m. Natural Science Center: Tue.–Sat. 10:30–12:30, 1:30–4:30. Adults, $3; children, $1.50.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp a Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FLUTIE'S PIER 17 OYSTER BAR & RESTAURANT— 89 South St., 693-0777. Casual. American. Spcls: steak, lobster, grilled swordfish. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–3. D daily 5–11. Private parties for 10–400. **(M)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken a la Washington. B Mon.–Fri. 7:30–10. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

HARLEQUIN—569 Hudson St., at W. Eleventh St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse Catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Casual. California/French. Spcls: veal with morels, sole with ginger & lobster, blackened rib eye steak. Res. sug. L Tues.–Fri. 11–4. Br Sat.–Sun. 11–4. D daily 5–11. Private parties for 100. Ent. Wed–Sat. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

PATISSERIE LANCIANI—177 Prince St., 477-2788. Casual. Continental. Spcls: saucisson l'ail en brioche, scrambled eggs with salmon roe, French/Viennese pastries & cakes. B daily 8–2. L & D daily noon–10 p.m. Br Sat.–Sun. noon–9 p.m.**(I-M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RED TROLLEY—112 Duane St., bet. Broadway & Church St., 608-2332. Casual. Belgian/American. Spcls: chicken waterzooie, veal scaloppine, Belgian duckling. Res. sug. L Mon.–Fri. 11–4. D Mon.–Sat. 5:30–11. Private parties for 75. Ent. Mon.–Sat. from 5:15. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: feijoada, smoked beef with pumpkin seasoned with garlic & peppers, shrimp chuchu, mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E).** **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D. Ent. by opera and popular singers. **(M)** **AE, CB, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE JUPITER—228 W. 10th St., bet. Bleecker & Hudson Sts., 924-9292. Casual. Nouvelle American. Spcls: seared lamb filet with green cabbage & goat cheese, roast loin of lamb stuffed with spinach, roased twin breasts of duck with apples & port. Res. sug. Br Sun. 11:30–7:30. D Tues.–Sun. 6–midnight. Private parties for 60. Ent. Sun. Closed Mon. **(M)** **AE, MC, V.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30–3:30. D Sun.–Tues. 5–11, Wed.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KATHERINE AGAIN—183 W. 10th St., 924-6288. Casual. American/French. Spcls: filo wrapped escargots, cajun fettuccine, chicken with Armagnac & white truffles, veal medallions with artichoke hearts & smoked oysters. Res. sug. D Sun., Tues.–Thurs. 7–midnight, Fri.–Sat. to 1 a.m. Bar from 5 p.m. Ent. nightly. Private parties 20–75. Closed Mon. **(M)** **AE.**

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Tues.–Fri. noon–3. D and after theater S Tues.–Sun. 5:45–11:30. Br Sat. & Sun. noon–4. Prix fixe D Tues.–Fri. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)** **AE, DC, MC, V.**

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

DREAMSTREET CAFE—305 E. 41st St., 370-9555. Casual. Regional American. Spcls: grilled veal chop with wild mushrooms, Cajun shrimp, grilled breast of duck with apples and green peppercorns. Res. sug. L Mon.–Fri. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–10:30, Sun. to 9. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St., 689-1019. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

MADISON TOWERS—22 E. 38th St., 685-3700. Dress opt. American. Spcl: hamburgers. Open daily 6 a.m.–-midnight. **(I)** **AE, CB, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RITZ CAFE—2 Park Ave., at 32nd St., 684-2122. Casual. Cajun/Creole. Spcls: spring onion crabcake with green tomato relish, red snapper Carolyn, drunken shrimp. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br. Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard, thru 5/31, asparagus festival. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. 533-7900. Casual. American. Spcls: steak, prime ribs, seafood. L Mon.–Fri. 11–5. Br Sat.–Sun. 11–5. D daily 5–1 a.m. Jazz with Sat. Br. **(I-M)** **AE, MC, V.**

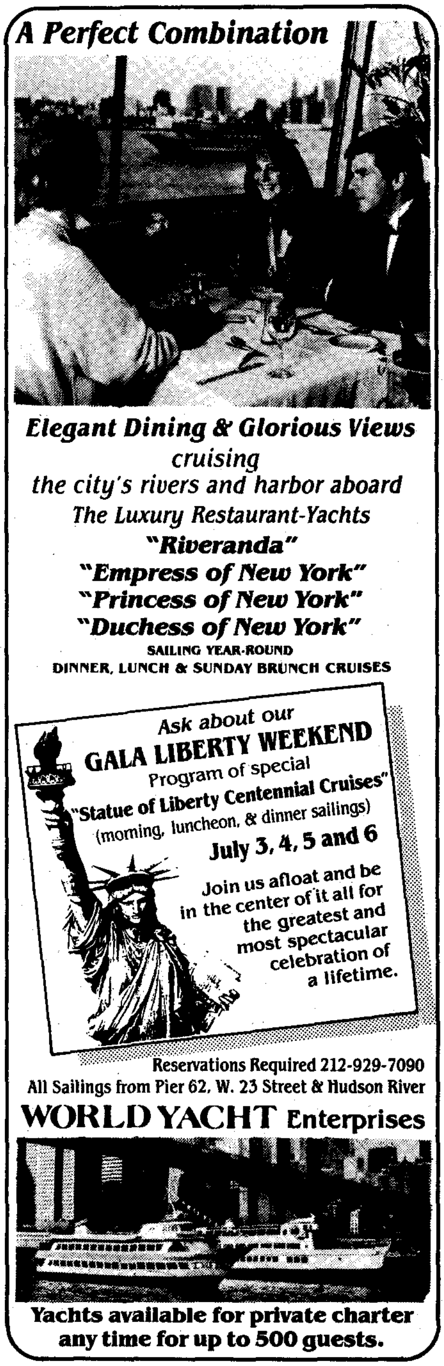
14th–42nd Streets, West Side

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.–-Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**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JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11–4:30. D daily 4:30–10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PROVECHOS—21 W. 17th St., 255-2408. Casual. Caribbean. Spcls: stamp and go codfish fritters, roast suckling pig, conch stew. L Mon.–Fri. noon–3:30. D Mon.–Sat. 6–12:30. Closed Sun. **(M)** **AE, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken express, coulibiac of Norwegian salmon, rack of lamb. Res. nec. L cruise boards at noon. D cruise boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.–Fri. noon–3. D only Tues.–Sun. 6–11. Tapas bar. Complete D. Ent. Closed Mon. **(M)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: tartare of 2 salmons, Maryland crabcakes, roast loin of lamb magdalena, Dover sole. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. noon–2:30. Champagne buffet Br Sun. 11:30–2:30. Prix fixe L & D. Piano bar 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 688-0810. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

CAFE ARGENTEUIL—253 E. 52nd St., 753-9273. Jacket required. Traditional French. Spcls: rouget souffle, medaillon de veau maintenon. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30, Sat. 6–11. Closed Sun. **(E)** **AE, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

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CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E) AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I) AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M) Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)**
AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M–E) AE, CB DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)**
AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)**
AE, CB, DC, MC, V.

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M) AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)**
AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St., & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30. Private parties for 40. Closed Sun. **(M) AE, CB, DC, MC, V.**

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sauteed medallions of rabbit with candied apple & cider sauce, sweetbreads stuffed with truffles, fillet of venison with juniper berries. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E) AE, CB, DC, MC, V.**

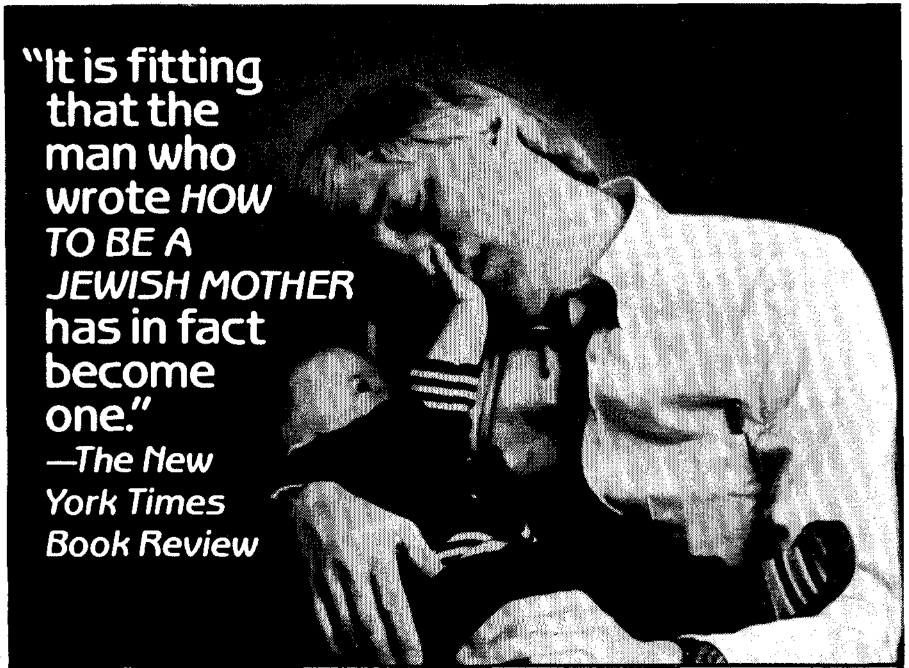
LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E) AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E) AE, DC.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)**
AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles.



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NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

NIGHT AND DAY—216 E. 49th St., 308-0808. Casual. American. Spcls: seafood, beef. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–midnight. Pianist Mon.–Fri. from 7–1 a.m. Closed Sat.–Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. to 10:30. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St., 682-0483. Casual. N. Italian American. Spcls: shrimp Romano, osso buco, veal Valdostano, fresh seafood. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11, Sat. from 5. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: sushi, Japanese style steak, seafood. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10. After theatre D 10–midnight. Private tatami rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

ZAPATA'S—330 E. 53rd St., 223-9408. Casual. Mexican. Spcls: chimichangas, chalups, veal Mexican style. L Mon.–Fri. noon–3. D daily 4:30–11. **(I)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: butter lettuce, buffalo mozzarella & sundried tomatoes, bourbon marinated Angus steak, key lime pie. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 4:30–10. Pre-theater D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Garden dining. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30–4. D daily 4–1 a.m. Pianist nightly. **(M)** **AE, CB, DC MC, V.**

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English/American. L Mon.–Fri. 11:30–4. D daily to 4 a.m. Br Sat.–Sun. 11:30–4. **(I-M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D

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HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11:30, Sat.–Sun. from 4. Complete L & D. **(M)** **AE, DC, MC, V.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun.**(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

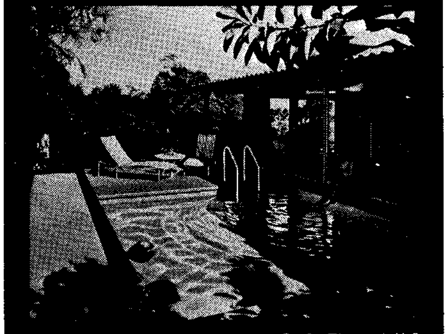
PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon.**(M)** **AE, DC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE, MC, V.**

ROSA'S PLACE—303 W. 48th St., 245-9223/586-4853. Casual. Mexican. Spcls: chimichanga del mar, carne assada, red snapper vera cruz. Res. sug. L Mon.–Sat. 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**



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THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, Key West shrimp with lime & coriander, scaloppini of salmon with golden Oregon caviar. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.**(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: venison/black bean chili, barbecued quail with creamy Mexican polenta, lobster corn chowder with poblano chilies and chayote. No res. L Tues.–Sat. noon–2:30. D Mon.–Sat 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 6–11:45. After-theater menu 10:30–12:30. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St., 759-9047. Dress opt. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30–10:30. L daily noon–3. D daily 6–10:45. **(E)** **AE, CB, DC, MC, V.**

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** **AE, DC.**

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. Classical French. Spcls: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.–Sat. noon–3:30. D Mon.–Sat. 6–11. Private parties for 22. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. Dessert buffet 10 p.m.–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7–11, Sat.–Sun. to 11:30. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Thurs. 5:30–11, Fri.–Sat. to 11:30. Pianist. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tues.–Sat. 10 p.m.–12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Sat. 3:30–7, Sun. from 4. "After 7": Mon.–Sat. 7–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 12:30, Sun. 4–11:30. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

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TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

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ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. L Tues.–Thurs. noon–2. D only Tues.–Sat. 6–10. Private parties. Closed Sun. & Mon. (M) AE.

BARBIZON—140 Lexington Ave., at 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American-Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. 11–4. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. (M) AE, CB, DC, MC, V.

BISTRO BAMBOCHE—1582 York Ave., bet. 83rd & 84th Sts., 249-4002. Casual. French/Continental. Spcls: paupiette de saumon, coquilles St. Jacques, sweetbreads. Res. sug. L Tues.–Sun. noon–5. D Tues.–Sun. 5–midnight. Prix fixe D. Closed Mon. (M) AE.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. (M) AE, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. (M) AE, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. (M) AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D Tues.–Sat. 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7–10:30 a.m., Sun. 8–10:30. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. (M-E) AE, CB, DC, MC, V.

DIECI—1568 First Ave., bet. 81st & 82nd Sts., 628-6565. Jacket required. Italian. Spcls: angel hair with lobster & crab sauce, jumbo shrimps imperiale, grilled roasted baby goat with rosemary. Res. nec. D only Mon.–Sat. 5:30–11:30, Sun. 5–11. Private parties for 50. (M) AE, MC, V.

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. (M) AE, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. (I) AE, CB, DC, MC, V.

IL VALLETTO—133 E. 61st St., 838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. (E) AE, DC.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626/758-1828. Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.–Thurs. noon–11, Fri.–Sat. to midnight. Closed Sun. (M) AE, CB, DC, MC, V.

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and peppery pineapple. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. (M) AE, CB, DC, MC, V.

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* Gael Greene, New York Magazine, July, 1985
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KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–11, Fri.–Sat. to midnight, Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** **AE, DC.**

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.–Sun. 5:30–11. Complete D. Closed Mon. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat.–Sun. 11:30–4. Private parties. **(M)** **AE, DC, MC, V.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, grilled shrimp & scallop brochette, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS—1286 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.–3 a.m. Jazz Br Sat.–Sun. 11:30–5. Music nightly from 10. **(I)** **No credit cards.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd–93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sautéed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9–4:30. D daily 5:30–10:30. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.–Sat. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. Tea daily 3–6. D daily 6–10:30. Pianist Len Berge, Tues.–Sat. 7–11. **(E)** **AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal milanese, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St., 877-2874/2721. Casual. Kosher Jewish. Spcls: chicken in the pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11–3. D Sat.–Thurs. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.,** 222-6511. **(I)** **AE, CB, DC, MC, V.**

INDIA PALACE—502 Amsterdam Ave., at 85th St., 874-7668. Casual. Indian. Spcls: tandoori chicken, sag gosh, chicken tikka masala, beef korma. Res. sug. L daily noon–3. D daily 3–11. Parties for 40. **(I-M)** **AE, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs.,Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

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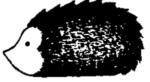

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PAPPARDELLA—316 Columbus Ave., at 75th St., 595-7996. Casual. Italian/Tuscan. Spcls: Pappardella alla marpi, risotto alla pescatoro, bocconcini alla Fiorentina. Res. nec. L daily noon-3. D daily 5-midnight. Private parties for 50. (M) **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th-88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau *maison*. Res. sug. D Tues.-Sun. 4:30-11. Private parties for 40-50. Closed Mon. (M) **AE, CB, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Spec. D 5-6:30. (M) **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:00, Sun. 10:30-4:00. Enclosed sidewalk café. (M) **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th & 81st Sts., 496-6280. Casual. American. Spcls: roasted baby game hen in cream with tiny 'turned' vegetables, wild mushroom pasta, grilled lobster medallions. Res. sug. Open daily for B, L, tea & D from 8 a.m.-midnight. (M) **AE, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th-81st Sts., 496-8940. Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. L Mon.-Sat. noon-3. Br Sun. 3-5. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. (I) **AE, CB, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. (M) **AE, CB, DC, MC, V.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St., 718-875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. (M) **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. (M) **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar till 3 a.m. Pianist nightly. (E) **AE, DC.**

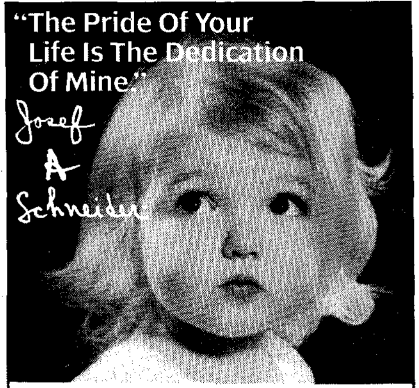
ROSSINI'S OF BAYRIDGE—8712 Fourth Ave., 718-748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L Tues.-Sun. noon-3. D daily 3-midnight. Private parties for 20-75. Closed Mon. (M) **AE, CB, DC, MC, V.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.-Sun. noon-3. D Tues.-Sun. 5-11:45. Bar Thurs.-Sat. 4 p.m.-4 a.m., Sun.-Mon. 7-midnight, Tues.-Wed. 5-1 a.m. Ent. nightly. (M) **AE, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 718-899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. (I). **AE, DC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) **AE, DC, MC, V.**



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KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, every Mon.–Sat. from 5–9, George Andre. Fri.–Wed. from 9–2 a.m., Helicio Milito and his new group. Thurs. 9–1 a.m., Choros from Brazil. Sat. & Sun., 12:30–4 a.m., Mario Toledo. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 4/23, Robert Silverman Duo. 4/24, Rachel Nicolazzo. 4/25, 26, Carmine Lundy with Rodney Jones. 4/27, Betty Shirley. 4/28, Karen Taborn. 4/29, Joel Weiskopf. 4/30, Stella Lawson. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St., 673-7030. 4/23, Vernon Bush. 4/24, Margaret Dorn. 4/25, Francis Xavier & the Holy Roman Empire. 4/26, Lunatune; Geoffrey Armes. 4/27, Gio-Logic; Lauren Narr. 4/28, Keith Christopher. 4/29, Comedy Nite. 4/30, Troy and the Tornados; Carl and the Passion. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 4/27, Tania Maria Group. 4/28, Roy Haynes All Stars. 4/29–5/4, Max Roach. Shows at 9 and 11:30 with an extra show Fri.–Sat. at 1 a.m. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. *Just Once,* musical by Melanie Mintz, directed by Sam Ellis. Tues.–Thurs. at 8, Fri.–Sat. at 7:30 & 11, Sun. at 7:30. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Thru 4/26, Buddy Montgomery and Ray Drummond. Sets from 9:45. **AE, CB, DC, MC, V.**

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 4/24–26, Harold Danko. 4/27, George Schutz. 4/28, Bob Neloms & Ted Ross. Music from 9–1 a.m. **AE, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Sat., The Great Atlantic Jazz Band. Music Tues.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 4/27, Helen Merrill. 4/29–5/4, Johnny Griffin Quartet. Shows Tues.–Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** Every Fri. & Sat. dance with The Tiny Grimes Trio. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 4/26, The Mark Graham Show. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 4/26, Louie Bellson Quartet & Sue Raney. 4/27, Mel Lewis Trio and Sue Raney. 4/28, Les Paul Trio. 4/29–5/4, Ron Carter Quartet featuring Sir Roland Hanna. Shows Tues.–Thurs. at 9 & 11, Fri.–Sat. at 8, 10 & midnight, Sun. at 8 & 10. **AE, MC, V.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 4/23,24, Ellis Larkins. 4/25,26, Vishnu Wood Duo. 4/27, Chuk Fowler. 4/29,30, Stafford James Duo. **Upstairs:** 4/25 at 8, comedian Michael Greer, followed by Gail Boggs with Brenda Madison at 10; comedy at midnight. 4/26 at 8, *Sam Gray* - original musical by Bonnie Sanders with Rich Hebert, Lisa Sherman & Tony Moore; cabaret with singers & comedians at 9,11, & 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 4/23–26, 10–3 a.m., singer Judy Niemack with Mitch Stein and Dennis Irwin. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun., 10–3, Joe Derise with John Dooley. Mon., 10–3 a.m., Stan Edwards Trio. Tues., 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 4/25, Katie Cabrera; Laird Jackson with Al Schackman. 4/26, Bonnie Jeanne Falkner; Arnie Chandler, Barbara Bleier & Barbara Rose. 5/1, Bob Stewart with Buddy Barnes & David Fink. **AE, CB, DC, MC, V.**

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KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 4/23,30, Super Singers Series with Cookie Watkins. 4/25, Lucky 7; Rosie Rex. 4/26, Lucky 7; Anthony Kane. 4/29, Guitar Virtuoso Series with Barry Finnerty. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. 4/23–26, pianist Bill Mays with Michael Formanek on bass. 4/27,28, pianist Esther Blue. 4/29–5/3, pianist Fred Hersch with Michael Formanek on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 4/26, singer Barbara Cook with pianist Wally Harper and John Beal on bass, Tues.–Sat. at 9 & 11. Mon., The New Orleans Funeral & Ragtime Band. 4/29–5/17, singer Rosemary Clooney. Closed Sun. **AE, DC, MC, V.**

PADDY QUINN'S—945 Second Ave., at 50th St., 751-9250. Restaurant/supperclub. Jazz-pop singer Kitt Moran with pianist Mike Moran and John Arbo on bass every Wed.–Sat. at 9:30, 11:15, and 1 a.m. Thru 5/6, singer Ron Towers, Mon. & Tues. at 9:30 & 11:15. **AE, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Jack Mayhew Trio. Fri. at 9, Bob Cantwell Band with Jacques Kerrien. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, Cynthia Sayer Trio. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 4/25,26, Lords of the New Church. 4/27, Samhain U.K. Subs. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Thru 4/27, Cecil Taylor Unit. 4/28, Dakota Station. 4/29–5/4, McCoy Tyner. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 5/3, Jackee Harry, Tues.–Thurs. at 9 & 11, Fri.–Sat. at 9 & midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 4/23,24, Terrence Simien & the Mallet Playboys. 4/25,26, Cedel Davis. 4/27, The Feetwarmers. 4/28, Didier/Marina Christine. 4/29, Steppin Razor. 4/30, Rosie Rex & the Cuchifritos with the Invaders. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. 4/23,24, Carol Britto. 4/25,26, Lance Hayward & Carol Britto. Music Sun.–Thurs from 8, Fri.–Sat. from 9:15. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 4/28, Ray Barretto and his Orchestra; Paquito D'Rivera and his Group with guest soloist James Moody. At **Top of the Gate:** *Beehive* - musical revue by Larry Gallagher, featuring Alison Frazer, Adriane Lenox, Jasmine Guy, Pattie Darcy, and Laura Theodore. Shows Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5. Sun. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 4/27, George Adams; Don Pullen Quartet. 4/29–5/4, John Hendricks & Company. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.–Sun. from 9. Thru 4/27, singer Norman Mapp. 4/28,29, Steve Solis. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8. Thru 4/26,28–5/3, pianist Ray Bryant with Jimmy Rowser on bass. 4/27, guitarist Gene Bertoncini with Michael Moore on bass. **AE.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m.4/23,24, Rumor Has It. 4/25, Mink DeVile; Bud Moffett Band. 4/26, La Bamba & the Hubcaps; Bud Moffett Band. **AE, CB, DC, MC, V.**

SPAGHETTI WESTERN SALOON—314 East 72nd St., 535-5004. 4/23,25, Soozie Tyrell and the Saddlites. 4/24, Showcase. 4/26, The Mules Brothers. Music Wed.–Sat. from 8:30. **AE, CB, DC.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 4/27, comedian Larry Miller. Tues.–Thurs., Sun. at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers. Sun.–Thurs. the fun starts at 9, Fri.–Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 4/27, Hal Spear, Fred Greenlee, Peter Bales, Danny Curtis, Rhonda Handsome, and Hiram Kasten. Mon.–Thurs at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30, Sun. from 9:30. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.–Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Tues. Danny Curtis. Wed.–Sat. Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 4/23, magician Imam and comedian Terry Day. 4/24, magician Torkova and comedian Terry Day. 4/25,26, magician Friedhoffer and comedian David Charnee. 4/28, Showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

DISCO/DANCING

HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thurs. 7–midnight, Fri.–Sat. 7:30–1 a.m. **AE, CB, DC, MC, V.**

IMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Thru 5/10, The Cerrati Trio with Bob Renino, Vince Nicosia, and singer-pianist Tommy Furtado. **AE, CB, DC.**

PLAYBOY'S EMPIRE CLUB—515 Lexington Ave., bet. 47th & 48th Sts.,752-3100. Live entertainment and dining. Every Tues.–Sat from 9, dance to the rock and blues sound of Doug Winters 10-piece Empire Club Orchestra. **AE, CB, DC, MC, V.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country and western to jazz, Thurs.–Sat. 9–4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.–Sat. 7:30–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing Thurs.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa, and the Caribbean. 4/23,24, Henry Threadgill 12-Piece Society Situation Dance Band. 4/25,26, Mikata. 4/29, Duduka Fonseca's Brazilian Allstars featuring Randy Brecker and Eliane Elias. 4/30, Perico. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Every Wed.–Sat. at 6:30, Blossom Dearie . . . Thru 4/26, singer-actress Karen Akers, Tues.–Thurs. at 9, Fri.–Sat. at 9 & 11 . . . Mon. at 8, Ballroom Briefs, a revue . . . Tues. at 6:30, Joe Derise Ten-Tette. **AE, MC, V.**

BACKSTAGE AT HISAE'S—318W. 45th St., 247-3748. *What's A Nice Country Like You ... Doing In A State Like This?* directed by Sue Lawless featuring Laura Berman, Stephani Hardy, Steve Mulch, Gary Schwartz, and Bill Sgroi. Shows Mon.–Thurs. at 8:30, Fir. & Sat. at 8:30 & 11:30. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Vive Les Femmes,* produced by Leonard Miller featuring dancers, singer Mya Tiello, the Super Gauchos, and the Magnificent Force, Sun.–Thurs. at 9 & 11:00, Fri. & Sat. at 9 & 11:30. **AE, CB, DC, MC, V.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 5/4, singer Kay Starr, Tues.–Thurs. at 9, Fri.–Sat. at 9 & 11, followed by the Ronny Whyte Trio till 2 a.m. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC, MC, V.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Roxie Lucas, Mark Martino, Mark Mitchell, Susan Terry and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 4/29 at 10:30, *Ok, So We Lied* - comedy revue. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 4/23, Karin Wolfe. 4/24, Phillip Brown. 4/25, Leigh Clarkgranville; Cheryl Paley. 4/26, Leigh Clarkgranville; Joan Budd. 4/27, Kitty Kean; The Singing Experience. 4/29, Neil Taylor. 4/30, Grace Garland. **AE, MC, V.**

PARK TEN—10 Park Ave., at 34th St., 889-1310. Supper club. Thru 5/11, singer Sylvia Syms celebrates *An Affair With Astaire,* Tues.–Thurs. at 9:30, Fri.–Sat. at 9:30 & 11:15. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. Thru 6/28, Julie Wilson Celebrates Irving Berlin, Tues.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Thru 6/28, Bobby Short, Tues.–Sat. at 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Tues.–Sat. at 10 p.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist / singer April Chestner every Tues. & Thurs.–Sun. from 7–midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.–Fri. from 3–7, pianist Spencer Glanz, and Sat.–Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thurs. from 4–2 a.m., Fri. to 4 a.m., Sat. 9–4-a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist plays Mon.–Fri. 6–11. Pianist Nancy Winston, Sat.–Sun., 6–11. **Oak Room:** Thru 6/30, pianist-composer Irving Fields, Tues.–Sat. 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS—Fifth Ave. and 55th St., 753-4500. **King Cole Room:** Singer-pianist Bob Wetherbee, Mon.–Thurs. from 5–11. Every Fri.–Sat., from 7–1 a.m, dine and dance to the Bourbon St. Jazz Band. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St., 535-2000. **Polo Lounge:** Pianist Roy Gerson plays Mon.–Sat. from 9 p.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts.,724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.–4 a.m. **AE.**

DON'T TELL MAMA—343 W. 46th St., 757-0788. Thru 4/26, Thurs.–Sat. at 8:30, Julie Kurnitz: *Hot Flashes of 1986* . . . Thru 5/3, *Living Color,* a musical by Scott Warrender, directed by Susan Stroman, starring Davis Gaines, Jason Graae, Nancy Johnston and Faith Prince, Tues., Wed. at 8:30, Thurs.–Sat. at 11, Sun. at 5. **No credit cards.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. **Club Room:** Thru 6/7, singer-pianist-composer Arthur Siegel, Wed.–Sat. 10–1 a.m., followed by Paul Edward til closing. **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.–Thurs. 8–1 a.m., Fri.–Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.–Tues. 8–1 a.m. **AE, CB, DC, MC, V.**

KATHERINE, AGAIN—183 W. 10th St., off Seventh Ave., 924-6288. Warm, intimate restaurant/piano bar. 4/25,26 at 9 & 11, Judy Kreston with David Lahm Duo. **AE.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson and Roy Glover alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Restaurant/piano bar. Singer-pianist Berri Blair entertains every Mon.–Sat. from 8–midnight. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Becky Miller. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholtz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

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RADIO
HIGHLIGHTS

Wed., April 23

3:00/WNCN—Severac: *En Vacances:* Book I; **Bach:** Cto for 2 Violins in d.

4:04/WQXR-AM/FM—Rossini: Sonata #5 in D-Flat for Strings; **Balakirev:** *Islamey.*

5:00/WNCN—Gilbert: *Dance in Place Congo;* **Liszt:** *Reminiscences de Norma.*

6:00/WNCN—Nebra: Sonatas for Harpsichord; **Chopin:** Ballade #2 in F.

7:03/WQXR-AM/FM—C.T. Pachebel: *Magnificat;* **Brahms:** Sym #4 in e.

8:00/WNCN—Trad.: Gregorian Chant for Feasts of Mary; **Mozart:** *Idomeneo:* Ballet Music.

WNYC—The New Jersey Symphony Orchestra. **Mozart:** Sym #1 in E-Flat; **Shostakovich:** Sym #1 in F, Op. 10; **Brahms:** Sym #1 in c, Op. 68.

WQXR-AM/FM—Live From the Met. **Mozart:** *Le Nozze di Figaro* (Battle, Vaness, von Stade, Raimondi, Allen/Levine).

9:00/WNCN—Verdi: *Rigoletto:* Arias; **Bach:** Partita for Harpsichord #1 in B-Flat.

Thurs., April 24

3:00/WNCN—Wagner: *Lohengrin:* Prelude to Act I; **Various:** Recorder Music of Renaissance England.

WNYC—Dello Joio: Fantasy and Variations; **Corigliano:** Oboe Cto.

4:00/WQXR-AM/FM—Sibelius: *Night Ride and Sunrise;* **Mozart:** Violin & Piano Sonata in C.

5:00/WNCN—Bach: Trio Sonata #5 in C; **Handel:** Suite for Harpsichord #6 in f-sharp.

6:00/WNCN—Sor: Fantaisie, Op. 30; **Viviani:** Sonata for Trumpet & Organ #1 in C.

8:00/WNYC—The Chamber Music Society of Lincoln Center. Elmar Oliveira, violinist, guest. **Dohnanyi:** Serenade for String Trio in C, Op. 10; **Beethoven:** Sonata for Violin & Piano in G, Op. 96; **Glazunov:** String Qnt in A, Op. 39.

8:05/WQXR-AM/FM—A. Marcello: Oboe Cto in c; **Stravinsky:** *Petrouchka.*

9:00/WNCN—Carnegie Hall Tonight. John Rubinstein, host. Suisse Romande Orch, conducted by Armin Jordan; oboist Heinz Holliger. **Ravel:** *Alborada del gracioso*; **R. Strauss:** Cto for Oboe.

Fri., April 25

3:00/WNCN—Bach: Cto for 3 Harpsichords in C; **Brahms:** Variations on a Theme by Haydn, Op. 56b.

WNYC—Reich: *Drumming.*

4:00/WQXR-AM/FM—Grieg: *Peer Gynt,* Suite #1; **Weber:** Sonata #1 in F for Flute & Piano.

5:00/WNCN—Berlioz: "Le Corsair" Ov, Op. 21; **Vivaldi:** *L'Estro Armonico:* Cto for 2 Violins in a, Op. 3, #8.

6:00/WNCN—Hellendaal: Cto Grosso in E-Flat, Op. 3, #4; **Gershwin:** Variations on "I Got Rhythm."

7:03/WQXR-AM/FM—Bach: Suite #4 in D; **Chopin:** Ballade #3 in A-Flat, Op. 47.

8:00/WNCN—Telemann: Cto for 2 Flutes in e; **Ravel:** *Miroirs:* Une barque sur l'ocean.

WNYC—The Opera Box. Opera and the history of singing in the 20th century.

8:05/WQXR-AM/FM—Beethoven: *The Creatures of Prometheus.*

9:00/WNCN—Elgar: Cto for Cello in e, Op. 85; **Monteverdi:** Madrigal, "Ahi com'a un vago sol cortese giro."

Sat., April 26

9:05 a.m./WQXR-AM/FM—Piano Personalities. Philippe Entremont, pianist. **Kuhlau:** Piano Sonatina #2, Op. 20; **Faure:** Nocturne #6, Op. 63.

10:00 a.m./WNCN—Telemann: Solo for Oboe & Continuo in g; **Balakirev:** *Tamara.*

10:04 a.m./WQXR-AM/FM—Rossini: *The Silken Ladder:* Ov; **Bach:** Violin Cto in a.

11:00 a.m./WNCN—Dukas: *The Sorcerer's Apprentice;* **Vivaldi:** Cto for Violin in d, Op. 8, #7.

11:05 a.m./WQXR-AM/FM—Dukas: *La Peri;* **Mozart:** Divertimento in D.

12:00/WNYC—Music by David Borden.

12:05/WQXR-AM/FM—Schubert: Rondo brillant in b; **Bach:** Cto #1 in c for 2 Harpsichords & Strings.

1:00/WNCN—Boccherini: Qnt #83 in D, Op. 40; **Paganini:** *La Primavera:* Sonata for Violin & Orch in A.

2:05/WQXR-AM/FM—The Chicago Lyric Opera. **Verdi:** *Otello* (Domingo, Milnes, Price/Bartoletti).

3:00/WNCN—Bach: Orchestral Suite #2 in b; **Rachmaninoff:** Rhapsody on a Theme by Paganini, Op. 43.

4:00/WNCN—Bizet: *Carmen:* Suite #1; **Gibbons:** Keyboard Music.

5:04/WQXR-AM/FM—A. Scarlatti: Sinfonia #1 in F; **Haydn:** Piano Sonata #48 in C.

6:00/WNCN—Various: Lute Works of the Italian Renaissance; **Bach:** Cto for 2 Harpsichords in c.

6:04/WQXR-AM/FM—Bruch: Violin Cto #1 in g; **Turina:** Sonata, Op. 61.

8:00/WNCN—Artist's Image. Joseph Suk, violinist. **Foerster:** Sonata quasi Fantasia for Violin, Op. 117; **Handel:** Sonata for Violin & Continuo in E, Op. 1, #15.

8:04/WQXR-AM/FM—Private Reserve. Vintage performances from the WQXR Archives. The Art of Kathleen Ferrier: The contralto featured in music of Mahler, Handel, and Mendelssohn.

9:00/WKCR—Lorenzo Alvary's report on the American Opera Auditions.

WNCN—Verdi: *Falstaff* (Hendricks, Ricciarelli, Terrani, Boozer, Gonzalez, Nucci, Bruson, Los Angeles Phil Orch/Giulini).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Robert Page, conductor; tenor Joseph Evans. **Haydn:** "Te Deum"; **Handel:** Cto Grosso; **Rorem:** *An American Oratorio.*

Sun., April 27

9:00 a.m./WNYC—Haydn: Sym #18 in G, "L'Estro Armonico"; **Handel:** Trio Sonata in F, Op. 5, #6.

9:04 a.m./WQXR-AM/FM—Piano Personalities. Murray Perahia, pianist. **Mendelssohn:** Introduction & Rondo Capriccioso; **Chopin:** Piano Sonata #2 in b-flat.

10:00 a.m./WNCN—Classic Guitar. **Bach:** Partita for Violin Solo #2 in d; **Granados:** *Cordoba; Dedicatoria.*

WNYC—Mendelssohn: Notturno in c for 11 Winds; **Weber:** Trio in g, Op. 63.

11:00 a.m./WNCN—Saint-Saens: *Carnival of the Animals;* **Verdi:** *Otello:* Credo.

WNYC—Partitas on the Piano. Harold Samuel, Robert Casadesus, Rosalyn Tureck, and Andras Schiff play Bach on the concert grand.

12:00/WNCN—Ravel: *Bolero;* **Dittersdorf:** Sinfonia Concertante for Contrabass, Viola & Orch.

1:00/WNCN—Chicago Symphony Orchestra. Kurt Masur, conductor. **Brahms:** Sym #3 in F, Op. 90; Sym #4 in e, Op. 98.

WNYC—Dvorak: Sym #8 in G, Op. 88; Four Slavonic Dances.

3:00/WNCN—Friedrich II: Sym #1 in G; **Brahms:** Sonata for Violin & Piano #3 in d, Op. 108.

3:04/WQXR-AM/FM—The New York Philharmonic. Yuri Temirkanov, conductor; pianist Nikolai Tetrov. **Prokofiev:** Sym #1 in D; Piano Cto #2 in g; **Sibelius:** Sym #2 in D.

5:00/WNCN—Saint-Saens: *Danse Macabre;* **Boyce:** Cto Grosso in b.

7:00/WNCN—Chopin: *Les Sylphides;* **Beethoven:** *Egmont,* Op. 84: Ov; **Albinoni:** Cto for Oboe in d, Op. 9, #2.

WNYC—Korngold: Piano Sonata #3 in C; **Mozart:** Sym #40 in G, K. 550.

7:30/WQXR-AM/FM—Faure: *Dolly Suite.*

8:00/WNYC—Pipedreams. An Organist's English Lesson. Digital concert recordings by Simon Preston and Eileen Guenther, who play the music of British composers.

8:05/WQXR-AM/FM—Delta Opera House. **Donizetti:** *Maria Stuarda* (Sills, Farrell, Burrows, Quilico, London Phil Orch/Ceccato).

Mon., April 28

3:00/WNCN—Offenbach: *La Grande Duchesse de Gerolstein;* **Rachmaninoff:** Cto for Piano #1 in f-sharp, Op. 1.

4:00/WQXR-AM/FM—Granados: *Valses Poeticos;* **Mendelssohn:** Ov in C; **Sarasate:** *Carmen Fantasy.*

5:00/WNCN—Geminiani: Sonata I in D, Op. 4; **Rachmaninoff:** *Moments Musicaux,* Op. 16, #1 in B-flat.

6:00/WNCN—Vivaldi: Cto for Violin in g, op. 6, #1; **Mozart:** Sonata for Piano #3 in B-Flat.

7:03/WQXR-AM/FM—Beethoven: Piano Trio in B-Flat; **Bizet:** *Carmen:* Suite.

8:00/WNYC—Brooklyn Academy of Music Chamber Music. Sour Cream (Frans Breuggen and Friends). Works by Machaut, Kondo, Boeke, Bach, Josquin, others.

8:05/WQXR-AM/FM—Mendelssohn: "The Hebrides" Ov; **Dvorak:** Sym #8 in G.

9:00/WNCN—Rameau: *Sarabande;* **Dowland:** *A Pilgrimes Solace 1612:* Song, "Love, those beams that breed."

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; pianist Maurizio Pollini. **Kojiba:** Requiem "Hiroshima" for String Orch; **Chopin:** Piano Cto #2 in f.

Tues., April 29

3:00/WNCN—Haydn: Cto for Piano in D, Op. 21; **Chabrier:** *Espana.*

WNYC—The late works of Shostakovich.

4:00/WQXR-AM/FM—Liszt: Hungarian Rhapsody #5; **Boccherini:** *La Musica Notturna di Madrid.*

5:00/WNCN—Schroeter: Cto for Fortepiano in F; **Suppe:** "Poet and Peasant" Ov.

6:00/WNCN—Rossini: *Otello:* Ov; **Loeillet:** Sonata for Oboe in e.

7:03/WQXR-AM/FM—R. Strauss: *Ein Heldenleben.*

8:00/WNCN—WNCN Live. Musica Camerit live from the WNCN Broadcast Studio.

WNYC—Los Angeles Philharmonic. **Wuorinen:** *Movers and Shakers;* **Berlioz:** *La Morte de Cleopatre;* **Brahms:** Sym #3.

WQXR-AM/FM—Live From Lincoln Center. A two-hour simulcast featuring the New York Philharmonic led by Zubin Mehta and starring Monserrat Caballe, Isaac Stern, Izthak Perlman, and Alfred Brendel.

9:00/WNCN—Schumann: Sym #3 in E-Flat, Op. 97, "Rhenish"; **Bach:** Chorale Prelude, "O Mensch, bewein' dein' Sunde gross."

10:06/WQXR-AM/FM—The Philadelphia Orchestra. Erich Leinsdorf, conductor; English hornist Louis Rosenblatt. **Persichetti:** Cto for English Horn & String Orch; **Mahler:** Sym #5 in c-sharp.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, April 23–25 and 28–29

- 2 **WCBS** 212-975-4321
- 4 **WNBC** 212-664-4444
- 5 **WNYW** 212-535-1000
- 7 **WABC** 212-887-7777
- 9 **WOR** 212-764-7000
- 11 **WPIX** 212-949-1100
- 13 **WNET** 212-560-2000
- 21 **WLIW** 516-454-8866
- 31 **WNYC** 212-669-7800
- H **HOME BOX OFFICE** 212-484-1100
- U **UPTOWN** 212-304-3000
- S **SHOWTIME** 212-708-1600
- W **WOMETCO (WHT)** 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

Please note: Due to programming adjustments for the new spring season, schedules are subject to many last-minute changes.

6:00
- 2 Daybreak
- 4 Today in New York
- 5 New Zoo Revue
- 7 World News
- 9 Jimmy Swaggart
- 11 Wed/Open Mind
  - Thu/Aprenda Ingles
  - Fri/Message From Garcia
  - Mon/Tom and Jerry
  - Tue/Carrascolendas
- H Fri, Tue/Oliver
- S Wed/Around the World in 80 Days
  - Tue/An Ounce of Cure

6:10
- H Wed/Revenge of the Nerd
  - Thu/The Great Love Experiment

6:30
- 2 4 News
- 5 Fat Albert
- 9 700 Club
- 11 Great Space Coaster
- H Mon/The Survival Series
- S Thu/Olden Days Coat
  - Tue/Minors

6:45
- 31 AM Weather

7:00
- 2 Morning News
- 4 Today
- 5 Bugs and Porky
- 7 Good Morning America (cc)
- 11 The Jetsons
- 31 Ohayo! New York
- H Wed/The Adventures of Curious George
  - Thu/Allison and the Magic Bubble
- S Thu/Valley Forge

7:30
- 5 Plastic Man
- 9 Straight Talk
- 11 Heathcliff
- H Fraggle Rock
- S Wed/**Movie:** Greystoke
  - Thu/Bill Cosby Himself
  - Mon/Olden Days Coat
  - Tue/**Movie:** Terms of Endearment (cc)

8:00
- 5 Jayce and the Wheeled Warriors
- 11 Gobots
- 13 3-2-1 Contact
- H Wed/**Movie:** Tell Me That You Love Me
  - Thu/**Movie:** Moving Violations
  - Fri/**Movie:** Talk to Me (cc)
  - Mon/**Movie:** Nobody's Perfekt
  - Tue/**Movie:** Cat's Eye
- S Fri/**Movie:** Honeysuckle Rose (cc)
  - Mon/**Movie:** Isaac Littlefeathers

8:30
- 5 The Flintstones
- 9 Romper Room
- 11 Scooby Doo
- 13 Mister Rogers

9:00
- 2 Perfect Match
- 4 Donahue
- 5 Brady Bunch
- 7 Morning Show
- 11 Odd Couple (except Thu)
  - Thu/Flute of Doom
- 13 Sesame Street (cc)
- 31 Body Electric
- W Wed/**Movie:** Rustler's Rhapsody
  - Thu/**Movie:** Fandango
  - Fri/**Movie:** Joy of Sex
  - Mon/**Movie:** Pickwick Papers
  - Tue/**Movie:** Hardbodies

9:30
- 2 Break the Bank
- 5 Leave It to Beaver
- 9 Joker's Wild
- 11 Tony Randall Show (except Thu)
- 31 Tue/Madeline Cooks
- H Wed/Remember When: Go Team, Go!
  - Thu/Not *Necessarily* the News
  - Fri/Video Jukebox
  - Mon/**Movie:** The Last Unicorn
  - Tue/Philip Marlowe, Private Eye
- S Thu/**Movie:** Limelight

10:00
- 2 $25,000 Pyramid
- 4 Family Ties
- 5 I Love Lucy
- 9 Tic Tac Dough
- 11 Sanford & Son
- 31 Tue/On Our Own
- H Thu/**Movie:** Comfort and Joy
  - Fri/**Movie:** Tank (cc)
- S Wed/**Movie:** Forever Darling
  - Fri/**Movie:** A Global Affair
  - Mon/**Movie:** The Yellow Cab Man
  - Tue/Big Parade of Comedy

10:30
- 2 New Card Sharks
- 4 Sale of the Century
- 5 Make Room for Daddy
- 7 Sally Jessy Raphaël
- 9 Partridge Family
- 11 Best Talk in Town
- H Wed/**Movie:** Benji
  - Tue/**Movie:** Talk to Me (cc)

11:00
- 2 Price Is Right
- 4 Wheel of Fortune
- 5 Gilligan's Island
- 7 Lifestyles of the Rich and Famous
- 9 Bewitched
- 11 Wed/**Movie:** Mr. Moto Takes a Vacation (1939)
  - Thu/**Movie:** Ladies Courageous (1944)
  - Fri/**Movie:** Journey Into Light (1951)
  - Mon/**Movie:** Sherlock Holmes in Washington (1943)
  - Tue/**Movie:** Charlie Chan in the Trap (1946)
- H Mon/Remember When: Go Team, Go!
- W Wed/**Movie:** The Aviator
  - Thu/**Movie:** Murder My Sweet
  - Fri/**Movie:** Mischief
  - Mon/**Movie:** Porky's
  - Tue/**Movie:** Rappin'

11:30
- 4 Scrabble
- 5 Divorce Court
- 7 New Love American Style
- 9 I Dream of Jeannie
- S Fri/Star Spangled Country Party
  - Mon/**Movie:** Greystoke
  - Tue/**Movie:** House of the Long Shadows

12 NOON
- 2 Press Your Luck
- 4 Super Password
- 5 9 News
- 7 Ryan's Hope
- H Wed/**Movie:** Roller Boogie
  - Thu/**Movie:** Tex
  - Fri/**Movie:** High School U.S.A. (cc)
  - Mon/**Movie:** The Mating Game
  - Tue/**Movie:** The Competition
- S Wed/**Movie:** The Champ
  - Thu/**Movie:** Terms of Endearment

12:30
- 2 Young and the Restless
- 4 Search for Tomorrow
- 5 Midday
- 7 Loving
- 11 Wed/**Movie:** The Bible (1966). Part II. Michael Parks, John Huston. (Part I, Tue., Apr. 22 at 12:30 p.m.)
  - Thu/**Movie:** Infra-Man (1976)
  - Fri/**Movie:** Second Wind (1976)
  - Mon/**Movie:** The Chosen (1981)
  - Tue/**Movie:** Shalako (1968)

1:00
- 4 Days of Our Lives
- 7 All My Children
- 9 Merv Griffin
- S Fri/Martin Short Concert for the North Americas
- W Wed/**Movie:** Police Academy 2: Their First Assignment
  - Thu/**Movie:** Razorback
  - Fri/**Movie:** Beat Street
  - Mon/**Movie:** Porky's II: The Next Day
  - Tue/**Movie:** Police Academy

1:30
- 2 As the World Turns
- 5 Hour Magazine
- S Tue/**Movie:** Limelight

2:00
- 4 Another World
- 7 One Life to Live
- 9 Let's Make a Deal
- H Wed/**Movie:** Phar Lap (cc)
  - Thu/**Movie:** Zulu Dawn
  - Fri/Tina Turner
  - Mon/**Movie:** The Miracle of Kathy Miller
- S Wed/**Movie:** House of the Long Shadows
  - Mon/**Movie:** Mass Appeal (cc)

2:30
- 2 Capitol
- 5 Woody Woodpecker
- 9 Dating Game
- 11 Mask
- H Tue/**Movie:** Comfort and Joy
- S Thu/**Movie:** Moving Violations (cc)

3:00
- 2 Guiding Light
- 4 Santa Barbara
- 5 Inspector Gadget
- 7 General Hospital
- 9 Hawaii Five-O
- 11 The Jetsons
- 13 Wed/Food for Thought
  - Thu/Great Chefs of New Orleans
  - Fri/Frugal Gourmet
  - Mon/Great Chefs of Chicago
  - Tue/Yan Can Cook
- H Fri/**Movie:** The Last Unicorn
- W Wed/**Movie:** Rustler's Rhapsody
  - Thu/**Movie:** Fandango
  - Fri/**Movie:** Joy of Sex
  - Mon/**Movie:** Porky's Revenge
  - Tue/**Movie:** Hardbodies

3:30
- 5 She-Ra
- 11 The Transformers
- 13 Wed/This Old House
  - Thu/Cats & Dogs
  - Fri/Victory Garden
  - Mon/All New This Old House (cc)
  - Tue/House for All Seasons

4:00
- 2 Quincy
- 4 Love Connection (except Tue)
  - Tue/Main Street
- 5 He-Man
- 7 Jeopardy
- 9 Vega$
- 11 G.I. Joe
- 13 Sesame Street (cc)
- H Wed/Puff the Magic Dragon
  - Thu/The Great Love Experiment
  - Mon/The Adventures of Curious George
- S Wed/Faerie Tale Theatre
  - Thu/Valley Forge
  - Fri/Meet the Wombles
  - Mon/Olden Days Coat
  - Tue/Minors

4:30
- 4 People's Court (except Tue)
- 5 Thundercats
- 7 Sale of the Century
- 11 Wed–Fri/Jem
  - Mon–Tue/Good Times
- 31 World TV Presents
- H Wed/The Adventures of Curious George
  - Fri/Emma and Grandpa: Spring
  - Mon/The Survival Series
  - Tue/Oliver
- S Thu/Marvin and Tige
  - Mon/Faerie Tale Theatre

5:00
- 2 4 7 News
- 5 Wed–Fri/Rambo
  - Mon–Tue/Brady Bunch
- 9 Police Woman
- 11 Eight Is Enough
- 13 Mister Rogers
- H Wed/**Movie:** The Miracle of Kathy Miller
  - Thu/Allison and the Magic Bubble
  - Fri/Oliver
- S Wed/Around the World in 80 Days
  - Tue/Valley Forge
- W Wed, Tue/**Movie:** Android
  - Thu/**Movie:** Testament
  - Fri/Faerie Tale Theatre
  - Mon/**Movie:** Hercules II

5:30
- 5 What's Happening
- 13 3-2-1 Contact (cc)
- 31 Wed/Everything Else
  - Thu/Media Arts
  - Fri/Art in New York
  - Mon/Insight
  - Tue/Focus on Women
- H Thu/**Movie:** Between Friends
  - Mon/Allison and the Magic Bubble
- S Fri/Free to Be You and Me
  - Mon/**Movie:** Isaac Littlefeathers
  - Tue/An Ounce of Cure

5:45
- 31 News From City Hall

Weeknights, April 23–25 and 28–29

WED., APR. 23

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News

6:05
S Minors

6:30
5 One Day at a Time
11 Benson
13 Nightly Business Report
21 Doctor Who

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 MacNeil/Lehrer NewsHour
21 Nightly Business Report
H **Movie:** High School U.S.A. (cc)
S The Honeymooners . . . The Lost Episodes (cc)
W **Movie:** The Aviator

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 All in the Family
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime
11 News
21 Long Island Report

8:00
2 Fast Times
4 Highway to Heaven
5 P.M. Magazine
7 MacGyver (cc)
9 News
11 Barney Miller
13 Live From the Met: Le Nozze di Figaro
21 Elephant Games
31 Moments in Time
N **Movie:** Kaddish
S Brothers (cc)

8:30
2 Tough Cookies
5 **Movie:** The Carpetbaggers (1964). Part I. George Peppard, Carroll Baker.
9 Family Feud
11 **Baseball:** Yankees vs. Kansas City
21 The Battle of the Blimps: An Enterprise Special (cc)
S Bizarre '86

9:00
2 **Movie:** The Seduction of Gina (1984). Valerie Bertinelli, Michael Brandon. A young woman risks her marriage and jeopardizes her future happiness when she becomes a compulsive gambler.
4 Blacke's Magic
7 **Movie:** Something About Amelia (1984). Ted Danson, Roxana Zal.
9 **Movie:** Greatest Heroes of the Bible (1978). Part II. Lew Ayres, Robert Culp. (Part I, Tue., Apr. 22 at 9 p.m.)
21 Smithsonian World: American Pie (cc)
31 New World Visions
H **Movie:** Hot Resort
S **Movie:** Best Defense
W **Movie:** Missing in Action 2: The Beginning

10:00
4 **Special:** Have You Seen This Person—Part III
5 News
21 Boswell's London Journal (cc)
31 Right to Know
N **Movie:** Overlord

10:30
31 Doctor Who
H **Movie:** Creature (cc)

10:45
S Comedy Close-up

11:00
2 4 7 11 News
5 Taxi
9 Benny Hill
21 Nightly Business Report
S Steve Allen
W **Movie:** Platinum Paradise

11:30
2 T. J. Hooker
4 Tonight Show
5 Dynasty
7 Nightline
9 Bizarre
11 News
13 Pride of Place: Building the American Dream—Suburbs
21 Long Island Report
N Witness to War
S **Movie:** Chained Heat

12 MIDNIGHT
7 Headline Chasers
9 Hawaii Five-O
11 The Honeymooners
N **Movie:** Heartland

12:10
H America Undercover: Cops—Behind the Badge

12:30
4 David Letterman
5 Comedy Tonight
7 Eye on Hollywood
11 Star Trek
13 Masterpiece Theatre: By the Sword Divided
W **Movie:** Rustler's Rhapsody

12:40
2 **Movie:** The Millionaire (1978). Edward Albert, Martin Balsam.

1:00
5 Get Smart
7 **Movie:** Two for the Road (1967). Audrey Hepburn, Albert Finney.
9 Joe Franklin

1:10
H **Movie:** A Clockwork Orange

1:15
S **Movie:** Stick

1:30
4 11 News
5 I Love Lucy

2:00
2 News
4 Price Is Right
5 **Movie:** Reap the Wild Wind (1942). John Wayne, Susan Hayward. Drama about exciting adventures and romance off the Florida Keys.
9 **Movie:** The Egg and I (1947). Claudette Colbert.
11 Start of Something Big
W **Movie:** Police Academy 2: Their First Assignment

2:30
4 Ben Casey

3:00
11 Emergency

3:15
S **Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes

3:30
4 Ben Casey
H Remember When: Go Team, Go!
W **Movie:** Android

4:00
9 Joe Franklin
11 Kung Fu

4:30
4 Here's Lucy

4:32
5 Get Smart

4:35
H **Movie:** Hot Resort

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:30
4 Flying Nun
7 Morning Stretch
11 News
S The Honeymooners . . . The Lost Episodes (cc)

THU., APR. 24

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News

6:30
5 One Day at a Time
11 Benson
13 Nightly Business Report (cc)
21 Doctor Who
S It's Showtime

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Food for Thought
21 Nightly Business Report
S Tom Petty and the Heartbreakers—Pack Up the Plantation
W **Movie:** Murder My Sweet

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 All in the Family
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
H **Movie:** Cat's Eye (cc)

8:00
2 **Special:** Simon & Simon
4 Cosby Show
5 P.M. Magazine
7 **Movie:** Invitation to Hell (1984). Robert Urich, Joanna Cassidy.
9 News
11 **Movie:** The Chosen (1981). Rod Steiger.
21 Brainstormers
31 Jacob Bronowski: Life and Legacy
N **Movie:** Vengeance Is Mine
S **Movie:** D.C. Cab

8:30
4 Family Ties
5 **Movie:** The Carpetbaggers (1964). Part II. George Peppard, Carroll Baker. (Part I, Wed., Apr. 23 at 8:30 p.m.)
9 Family Feud
13 Currents: Teen Dads
21 This Old House (cc)

9:00
4 Cheers
9 **Movie:** Greatest Heroes of the Bible (1978). Part III. Lew Ayres, Robert Culp. (Part I, Tue., Apr. 22, 9 p.m.)
13 Heart of the Dragon: Living (cc)
21 Mystery!: Charters and Caldicott (cc)
31 Only One New York
H **Movie:** Code of Silence (cc)
W **Movie:** The Purple Rose of Cairo

9:30
4 **Special:** A Child Is Waiting
31 Among Friends

10:00
2 Bridges to Cross
4 Hill Street Blues
5 11 News
7 20/20 (cc)
13 Metroline
21 The Pallisers
31 On Our Own
S The Honeymooners . . . The Lost Episodes (cc)

10:15
N **Movie:** Dear Maestro

10:30
11 News
31 Doctor Who

11:00
2 4 7 News
5 Taxi
9 Benny Hill
11 Barney Miller
13 Channel Crossings: Tiny Revolutions
21 Nightly Business Report
H **Movie:** Act of Vengeance (cc)
S **Movie:** Ten From Your Show of Shows
W **Movie:** Scoundrels

11:30
2 Night Heat
4 Tonight Show
5 Dynasty
7 Nightline
9 Racing
11 The Honeymooners
21 Long Island Report

12 MIDNIGHT
7 Headline Chasers
9 Hawaii Five-O
11 Star Trek

12:15
N **Movie:** Rude Boy

12:30
4 David Letterman
5 Comedy Tonight
7 Eye on Hollywood
W **Movie:** Fandango

12:35
S **Movie:** Moving Violations (cc)

12:40
2 **Movie:** Beyond Evil (1980). John Saxon, Lynda Day George.
H **Movie:** Out of Control

1:00
5 St. Jude's Children's Hospital Special: Please Help Me Live
7 **Movie:** Shout of the Devil (1976). Lee Marvin, Roger Moore.
9 Joe Franklin
11 Comedy Break

1:30
4 11 News

2:00
4 Price Is Right
5 **Movie:** The Heiress (1949). Olivia de Havilland, Montgomery Clift.
9 **Movie:** Shepherd of the Hills (1941). John Wayne, Betty Field.
11 Lifestyles of the Rich and Famous
W **Movie:** Razorback

2:05
H **Movie:** Stick

2:10
2 News
S Bill Cosby Himself

2:30
4 Ben Casey

3:00
11 Emergency

3:30
4 Ben Casey

3:45
W **Movie:** Testament

3:55
S **Movie:** Richard Pryor Live in Concert

4:00
9 Joe Franklin
11 Kung Fu
H **Movie:** Cat's Eye

4:24
5 Get Smart

4:30
4 Here's Lucy

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:30
4 Flying Nun
7 Morning Stretch
11 News
H Not *Necessarily* the News

5:35
S **Movie:** Terms of Endearment (cc)

FRI., APR. 25

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News

6:30
5 One Day at a Time
11 Benson
13 Nightly Business Report (cc)
21 Doctor Who
H **Movie:** Police Academy 2: Their First Assignment (cc)
S The Young Comedian's Special

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Sneak Previews
21 Nightly Business Report
W **Movie:** Where the Boys Are '84

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 All in the Family
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime
11 **Baseball:** Yankees vs. Cleveland
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 Charlie & Co.
4 Handsome Harry's
5 **Movie:** Girls! Girls! Girls! (1962). Elvis Presley, Stella Stevens.
7 Webster (cc)
9 News
21 31 Washington Week in Review
H **Movie:** Tank (cc)
N **Movie:** Modern Times
S Gallagher: The Bookkeeper

8:30
2 **Premiere:** Leo & Liz in Beverly Hills
7 Mr. Belvedere (cc)
9 **Baseball:** Mets vs. St. Louis
13 21 31 Wall Street Week

9:00
2 **Movie:** He's Not My Son (1984). Donna Mills, Ken Howard.
4 Last Precinct
7 Mr. Sunshine (cc)
13 Great Performances: Koyaanisqatsi
21 **Movie:** Lillian Russell (1940). Alice Faye, Don Ameche.
31 Masterpiece Theatre: By the Sword Divided (Part IV)
S Rich Hall's Vanishing America
W **Movie:** Mischief

9:30
7 Joe Bash (cc)

10:00
4 Miami Vice
5 11 News
7 Fall Guy (cc)
31 Newsview
H **Movie:** The Rosebud Beach Hotel
N **Movie:** Limelight
S Harry Anderson's Hello Sucker!

:30
News
Hackers
Doctor Who

1:00
❹ ❼ News
Taxi
Benny Hill
Barney Miller
Movie: Cousin,
ousine (1975). Victor
anoux.
Nightly Business
eport
Joan Rivers and
riends Salute Heidi
bromowitz (cc)
Movie: Handful of
iamonds

1:30
Magnum, P.I.
Tonight Show
Dynasty
Nightline
Bizarre
The Honeymooners
Long Island Report
Comic Relief II

2 MIDNIGHT
New York Hot Tracks
Hawaii Five-0
Star Trek
Weird Al Yankovic

2:30
Friday Night Videos
Comedy Tonight
Movie: Black
rpheus
Movie: Farewell
carlet

2:40
Movie: McGarrett:
or Old Times Sake
1980). Jack Lord,
William Smith.

:00
❺ Star Search
❾ Joe Franklin
⓫ Comedy Break
Ⓢ Richard Lewis Concert

:05
Ⓗ **Movie:** Hardbodies
cc)

1:30
❼ Eye on Hollywood
⓫ News

1:45
❷ **Movie:** Best of the
Safecrackers (1974). Tony
Musante, Simon Oakland.

2:00
❹ News
❺ **Movie:** Unconquered
(1947). Gary Cooper,
Paulette Goddard.
❼ Headline Chasers
❾ **Movie:** Meet Me at
the Fair (1953). Dan
Dailey, Hugh O'Brian.
⓫ Start of Something Big
Ⓢ Father Guido Sarducci
Goes to College
Ⓦ **Movie:** Beat Street

2:30
❹ Price Is Right
❼ **Movie:** The Invisible
Ghost (1977). Bela
Lugosi, Polly Young.

2:35
Ⓗ **Movie:** Reckless
(1984)

3:00
❹ Music City USA
⓫ Ethiopia: The
Nightmare Continues
Ⓢ Superstars of Comedy
Salute the Improv

3:30
❹ Hit City

3:54
❷ Newsmakers

4:00
❹ Ben Casey
❾ Joe Franklin
⓫ Kung Fu
Ⓢ Cheech and Chong
Get Out of My Room
Ⓦ **Movie:** Joy of Sex

4:15
Ⓗ **Movie:** Police
Academy 2: Their First
Assignment (cc)

4:24
❷ **Movie:** Mary Jane
Harper Cried Last Night
(1977). Susan Dey, Bernie
Casey.

4:30
Ⓢ Martin Short Concert
for the North Americas

4:43
❺ Get Smart

5:00
❹ Here's Lucy
❾ News
⓫ U.S. Farm Report

5:30
❹ Sonrisas
❾ ⓫ News
Ⓢ The Garry Shandling
Show 25th Anniversary
Special

MON., APR. 28

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network
News
Ⓗ **Movie:** Tell Me That
You Love Me

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business
Report
㉑ Dr. Who

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ The Moviemakers:
The Character Actor
㉑ Nightly Business
Report
Ⓢ Washington
Ⓦ **Movie:** 9 to 5

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ All in the Family
❼ Entertainment
Tonight
❾ Million Dollar Chance
of a Lifetime
⓫ News
⓭ MacNeil/Lehrer
NewsHour
㉑ Long Island Report
Ⓗ Fraggle Rock
Ⓢ Washington

8:00
❷ Scarecrow and Mrs.
King
❹ You Again?
❺ **Movie:** Sakharov
(1985). Jason Robards,
Glenda Jackson.
❼ Hardcastle and
McCormick
❾ News
⓫ **Movie:** Strong
Medicine (1985). Part I.
Pamela Sue Martin,
Patrick Duffy.
㉑ Heart of the Dragon
(cc)
㉛ Beats of the Heart
Ⓗ **Movie:** Hot
Dog . . . The Movie (cc)
Ⓝ **Movie:** Beyond the
Walls
Ⓢ Greystoke: The
Legend of Tarzan, Lord
of the Apes

8:30
❹ Valerie
❾ Family Feud
⓭ Adam Smith's Money
World

9:00
❷ Kate & Allie
❹ **Movie:** An Early Frost
(1985). Ben Gazzara,
Gena Rowlands.
❼ Texas: 150th
Anniversary Special (cc)
❾ **Movie:** It Happened
One Night (1934).
Claudette Colbert.
⓭ American Playhouse:
Damien (cc)
㉑ Undersea World of
Jacques Cousteau
㉛ On Stage at Wolf Trap
Ⓦ **Movie:** Porky's

9:30
❷ Newhart

10:00
❷ Cagney & Lacey
❺ ⓫ News
㉑ Ascent of Man
㉛ Tonight at Ferlinghetti
(Part II)
Ⓗ **Movie:** The Hills
Have Eyes II
Ⓝ **Movie:** Heartland

10:15
Ⓢ **Movie:** Friday the
13th Part V—A New
Beginning (cc)

10:30
⓫ News
⓭ Elephant Games
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Benny Hill
⓫ Barney Miller
⓭ Mystery!: Charters and
Caldicott (cc)
㉑ Nightly Business
Report
Ⓦ **Movie:** All-American
Girls

11:30
❷ Remington Steele
❹ Best of Carson
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Long Island Report

11:35
Ⓗ **Movie:** Out of
Control

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Star Trek
Ⓝ **Movie:** Dear Maestro
Ⓢ **Movie:** Mass Appeal
(cc)

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
Ⓦ **Movie:** Porky's
Revenge

12:40
❷ **Movie:** Remembrance
of Love (1982). Kirk
Douglas, Pam Dawber.

1:00
❺ Wacky World of
Sports
❼ **Movie:** Tailgunner
Joe (1976). Peter Boyle,
Patricia Neal.
❾ Joe Franklin
⓫ Comedy Break
Ⓗ **Movie:** Creature (cc)

1:30
❹ ⓫ News
❺ I Love Lucy

1:45
Ⓢ Joan Rivers and
Friends Salute Heidi
Abromowitz (cc)

2:00
❷ News
❹ Price Is Right
❺ **Movie:** To Each His
Own (1946). Olivia de
Havilland, John Lund.
❾ **Movie:** Jailhouse
Rock (1957). Elvis
Presley, Judy Tyler.
⓫ **Movie:** Off Sides
(1984). Tony Randall,
Adam Baldwin.
Ⓦ **Movie:** Porky's II:
The Next Day

2:30
❹ Ben Casey

2:40
Ⓗ **Movie:** Where the
Boys Are '84 (cc)

2:45
Ⓢ **Movie:** The Divine
Nymph

3:30
❹ Ben Casey
Ⓦ **Movie:** Porky's

4:00
❾ Joe Franklin
⓫ Life and Times of
Grizzly Adams

4:20
Ⓗ **Movie:** Hot
Dog . . . The Movie (cc)

4:30
❹ Here's Lucy
Ⓢ Washington

4:31
❺ Get Smart

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley
Ⓢ Faerie Tale Theatre:
The Three Little Pigs (cc)

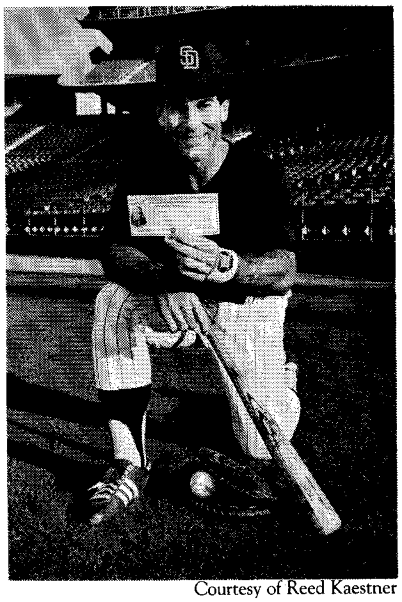
5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

TUE., APR. 29

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network
News
Ⓗ Ⓢ **Movie:** House of
the Long Shadows

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business
Report
㉑ Doctor Who

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ MacNeil/Lehrer
NewsHour
㉑ Nightly Business
Report
Ⓦ **Movie:** Sugar Cane
Alley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Champion San Diego Padres

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SOLUTIONS TO LAST WEEK'S PUZZLES

B	A	C	H	■	I	M	P	L	A	C	A	B	L	E
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S	O	U	T	H	A	U	S	T	R	A	L	I	A	■
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TELEVISION

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ All in the Family
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ **Baseball:** Yankees vs. Minnesota
㉑ Long Island Report

8:00
❷ Morning Star/Evening Star
❹ A-Team
❺ P.M. Magazine
❼ Who's the Boss? (cc)
❾ News
⓭ Live From Lincoln Center: A New York Philharmonic Celebration With Zubin Mehta
㉑ Nature: Secrets of an African Jungle
㉛ Mystery!: Charters and Caldicott (Part VI)
🅗 **Movie:** Tightrope (cc)
🅝 **Movie:** Limelight
🅢 **Movie:** Sixteen Candles

8:30
❺ **Special:** Buchanan High School
❼ Perfect Strangers (cc)
❾ Family Feud

9:00
❷ Mike Hammer
❹ Hunter
❺ **Special:** Searching for Solutions
❼ Moonlighting (cc)
❾ **Movie:** Luv (1967). Jack Lemmon, Peter Falk.
㉑ Masterpiece Theatre: By the Sword Divided (cc)
㉛ Heritage Civilization and the Jews (Part II)
🅦 **Movie:** Rappin'

10:00
❷ The Equalizer
❹ Stingray
❺ ⓫ News
❼ Spenser: For Hire (cc)
⓭ Trade War: A Short Course on the Tokyo Summit
㉑ The Sandbaggers
㉛ Presente
🅗 Philip Marlowe, Private Eye
🅢 The Paper Chase: The Third Year—It's Only a Show (cc)

10:30
⓫ News
㉛ Doctor Who
🅝 **Movie:** Modern Times

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Benny Hill
⓫ Barney Miller
⓭ South Africa Under Siege
㉑ Nightly Business Report
🅗 **Movie:** Act of Vengeance (cc)
🅢 Richard Hall's Vanishing America
🅦 **Movie:** Farewell Scarlet

11:30
❷ Simon & Simon
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
⓭ Allan Boesak: Choosing for Justice
㉑ Long Island Report

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-0
⓫ Star Trek
⓭ SCTV
🅢 **Movie:** Terms of Endearment (cc)

12:15
🅝 **Movie:** The Great Dictator

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
🅦 **Movie:** Police Academy

12:40
❷ **Movie:** Thin Ice (1981). Kate Jackson, Gerald Prendergast.
🅗 **Movie:** No Small Affair (cc)

1:00
❺ St. Jude's Children's Hospital Special: Please Let Me Live
❼ **Movie:** Never Say Goodbye (1956). Rock Hudson, Cornell Borchers.
❾ Joe Franklin
⓫ Comedy Break

1:30
❹ ⓫ News

2:00
❷ News
❹ Price Is Right
❺ **Movie:** The Ruthless Four (1970). Van Heflin, Gilbert Roland.
❾ **Movie:** Tickle Me (1965). Elvis Presley, Julie Adams.
⓫ **Movie:** One Touch of Venus (1950). Ava Gardner, Robert Walker. The statue of a Greek goddess comes to life in a department store and charms a window trimmer.
🅦 **Movie:** Hardbodies

2:20
🅢 **Movie:** Chained Heat

2:25
🅗 Rock and Rule

2:30
❹ Ben Casey

3:30
❹ Ben Casey
🅦 **Movie:** Android

3:50
🅗 **Movie:** Police Academy

4:00
❾ Joe Franklin
⓫ Kung Fu
🅢 **Movie:** The Perils of Gwendoline

4:04
❺ Get Smart

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News
🅗 Not *Necessarily* the News
🅢 **Movie:** Limelight

Weekend, April 26–27

SAT., APR. 26

6:00
❹ Lorne Greene's New Wilderness
❺ Young Edition
❾ David Toma
⓫ It's Your Business
🅗 The Adventures of Curious George

6:30
❷ Patchwork Family
❹ Hickory Hideout
❺ World Tomorrow
❼ Hee Haw
❾ Face-off
⓫ Josie and the Pussycats
🅗 Remember When: Go Team, Go!
🅢 **Movie:** The General

7:00
❹ Robotech
❺ Terrahawks
❼ Davey and Goliath
❾ New Jersey People
⓫ Tom and Jerry

7:30
❷ Kidsworld
❹ Cliffwood Avenue Kids
❺ Wonderama
❼ Kids, Incorporated
❾ In Depth
⓫ Voltron
🅗 **Movie:** Blame It On the Night

8:00
❷ Berenstain Bears
❹ Snorks
❺ Popeye
❼ Pink Panther and Sons
❾ Straight Talk
⓫ Little Rascals
⓭ Adam Smith's Money World
🅢 **Movie:** Way Out West

8:30
❷ The Wuzzles
❹ Gummi Bears
❺ Rainbow Brite
❼ The Littles (cc)
⓫ **Movie:** Bowery Champs (1944). Leo Gorcey, Huntz Hall.
⓭ Wall Street Week

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Popples
❼ Bugs Bunny/Looney Tunes Comedy Hour
❾ Millionaire Maker
⓭ Washington Week in Review (cc)
🅗 **Movie:** Isaac Littlefeathers
🅦 **Movie:** Randy Newman Live at the Odeon

9:30
❷ Dungeons and Dragons
❺ Ulysses
⓭ John McLaughlin: One-on-One (cc)
㉛ On Our Own
🅢 **Movie:** George Washington Slept Here

10:00
❷ Hulk Hogan's Rock 'n' Wrestling!
❺ **Special:** Junior Star Search
❼ Laff-a-Lympics
❾ Solid Gold
⓫ Puttin' On the Hits
⓭ Congress: We the People
㉛ Body Electric
🅦 **Movie:** City Lights

10:30
❹ Punky Brewster
❼ Ewoks and Droids
⓫ FTV
⓭ Congress: We the People
㉛ Reading Rainbow

11:00
❷ Richie Rich
❹ Alvin and the Chipmunks
❾ Wrestling
⓫ Soul Train
⓭ Tony Brown's Journal: AIDS—Everybody's Problem
㉛ Secret City
🅗 **Movie:** The Competition

11:05
🅢 **Movie:** Ten From Your Show of Shows

11:30
❷ Astro Minute
❹ Kidd Video
❼ Galactic Guardians
⓭ Open Mind
㉛ Why in the World
🅦 **Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes

12 NOON
❷ Pole Position
❹ Mr. T
❺ **Movie:** South of St. Louis (1948). Joel McCrea, Zachary Scott. Three partners struggle to hold their shattered ranch amidst the Civil War's devastation.
❼ Weekend Specials (cc)
❾ Voyagers
⓫ Wrestling
⓭ Frontline Special Report: Visions of Star/Wars
㉑ Gourmet Cooking (cc)
㉛ Video Music Box (Part I)

12:30
❷ Get Along Gang
❹ Spider Man
❼ American Bandstand
㉑ This Old House (cc)

12:45
🅢 **Movie:** Forever Darling

1:00
❷ Kidsworld
❹ Major League Baseball—An Inside Look
❾ **Movie:** Deathsport (1978). David Carradine, Claudia Jennings.
⓫ **Movie:** Island of the Burning Doomed (1970). Christopher Lee, Peter Cushing.
㉑ Kathy's Kitchen
㉛ Video Music Box (Part II)

1:15
❹ **Baseball:** Mets vs. St. Louis or Chicago White Sox vs. Detroit

0
Kidsworld
New York Hot Tracks
Frugel Gourmet
Movie: Kentucky oman

5
Movie: Creature From Black Lagoon (1954). chard Carlson, Julie ams.

0
Movie: Maneater 73). Ben Gazzara, eree North.
The Shakespeare ur: King Lear
Victory Garden
World TV Presents
Movie: Heidi

30
Hollywood Close-up
Magic of Oil Painting
The Colgate Comedy our

00
Professional Bowlers our
Movie: The Ninja ission (1984). hristopher Kohlberg, arina Lindahl.
Star Games
American Playhouse: A ash of Green (cc)
Cats & Dogs (cc)

30
Basketball: NBA layoff Game oncludes at 6)
Movie: The Ninja Varlord (1978)
Motorweek
When We First Met
Movie: Skidoo

:00
Special: Liberty utual Legends of Golf
Dance Fever
Rod and Reel
World Chronicle
Movie: King David

:30
Wide World of Sports
Puttin' On the Hits
This Old House (cc)
Cambridge Forum resents: Japan the hanging Tradition
Movie: House of the ong Shadows

:00
⑤ Mission: Impossible
⑨ Greatest American Hero
⑪ Fame
⑬ Bodywatch: Building Better Babies (cc)
㉑ German Professional Soccer
㉛ All About TV

:30
⑬ Innovation: Strokes—Frontiers of Hope
㉛ Cityscope
Ⓢ **Movie:** Bananas

6:00
② The People
④ ⑦ News
⑤ What's Happening Now
⑨ Wrestling
⑪ Star Trek
⑬ Nature: Danube Delta (cc)
㉑ The Shakespeare Hour: Measure for Measure
㉛ Only One New York
Ⓦ Cheech and Chong Get Out of My Room

6:30
② ④ ⑦ News
⑤ Small Wonder
㉛ Eye on Dance
Ⓗ **Movie:** Blame It On the Night

7:00
② ⑨ News
④ Strictly Business
⑤ Check It Out
⑦ It's a Living
⑪ The Jeffersons
⑬ Newton's Apple (cc)
㉑ Nature: Danube Delta
㉛ Ask Congress
Ⓢ **Movie:** Start the Revolution Without Me
Ⓦ **Movie:** Body Rock

7:30
② **Special:** Restoring Lady Liberty
④ Courtesy of New York
⑤ Ted Knight Show
⑦ New York Views
⑨ What's On
⑪ At the Movies
⑬ Wild America: Tracking Wildlife
㉛ McLaughlin Group

8:00
② Crazy Like a Fox
④ Gimme a Break
⑤ **Movie:** Marked Woman (1937). Bette Davis, Humphrey Bogart.
⑦ Wide World of Sports: 25th Anniversary Special
⑨ **Movie:** Greatest Heroes of the Bible (1978). Part IV. Lew Ayres, Robert Culp. (Part I, Tue., Apr. 22 at 9 p.m.)
⑪ **Movie:** The Day of the Locust (1975). Donald Sutherland, Karen Black.
⑬ Pride of Place: Building the American Dream—Resorts (cc)
㉑ Great Railway Journeys of the World
㉛ Among Friends
Ⓗ **Movie:** No Small Affair (cc)
Ⓝ **Movie:** The Great Dictator

8:30
④ Facts of Life
㉛ Looking East
Ⓦ **Movie:** The Last Dragon

9:00
② Magnum, P.I. (concludes at 11)
④ Golden Girls
⑬ Mystery!: Charters and Caldicott (cc)
㉑ Yes Minister
㉛ A Praire Home Companion
Ⓢ **Movie:** The Ratings Game (cc)

9:30
④ **Special:** American Film Institute Salute to Billy Wilder
㉑ Butterflies

10:00
⑤ News
⑦ Love Boat (cc)
⑨ Wrestling
⑬ Film on Film: Raymond Massey
㉑ **Movie:** Diabolique (1955). Simone Signoret, Vera Clouzot.
Ⓗ **Movie:** Tightrope (cc)

10:15
Ⓝ **Movie:** Orpheus

10:30
⑤ Black News
⑪ News

11:00
② ④ ⑦ News
⑤ **Movie:** The Boys in the Band (1970). Leonard Frey, Cliff Gorman.
⑨ Racing
⑪ Tales From the Darkside
Ⓢ **Movie:** The Incredible Shrinking Woman
Ⓦ **Movie:** Illusions

11:30
④ Saturday Night Live
⑦ News
⑨ **Movie:** Fangs of the Living Dead (1969). Anita Eckberg. A young woman inherits a castle haunted by vampires.
⑪ The Honeymooners
⑬ **Movie:** Flamingo Road (1949). Joan Crawford, David Brian.

11:45
② MTV Top 20 Video Countdown
⑦ **Movie:** Five Easy Pieces (1971). Jack Nicholson, Karen Black.

12 MIDNIGHT
⑪ Dempsey & Makepeace
Ⓗ The Hitchhiker
Ⓝ **Movie:** The Decline of Western Civilization

12:30
Ⓗ **Movie:** The Falcon and the Snowman (cc)
Ⓦ **Movie:** Foxtrot

12:35
Ⓢ **Movie:** Blame It On Rio (cc)

12:45
② **Movie:** The Missing 24 Hours (1976). Dennis Dugan, Suzanne Pleshette.

1:00
④ Circle of Fear
⑨ **Movie:** Night of the Sorcerers
⑪ Twilight Zone

1:10
⑤ **Movie:** Double Indemnity (1944). Fred MacMurray, Barbara Stanwyck.

1:15
⑦ **Movie:** Seven Cities of Gold (1955). Richard Egan, Anthony Quinn.

1:30
⑪ News

2:00
④ Ben Casey
⑪ At the Movies
Ⓦ **Movie:** The Bounty

2:20
Ⓢ **Movie:** Police Academy (cc)

2:30
⑪ **Movie:** A Fine Madness (1966). Sean Connery, Joanne Woodward.

2:45
Ⓗ **Movie:** Firestarter (cc)

3:00
④ **Movie:** Terror by Night (1946). Basil Rathbone, Nigel Bruce

3:29
② News

3:30
⑨ **Movie:** Thunder Over the Plains (1953). Randolph Scott, Lex Barker.

4:00
Ⓢ Washington

4:14
② **Movie:** The Black Windmill (1974). Michael Caine, Janet Suzman.

4:15
Ⓦ **Movie:** The Bay Boy

4:25
Ⓢ **Movie:** Ten From Your Show of Shows

4:30
⑪ One Step Beyond

4:45
Ⓗ **Movie:** No Small Affair (cc)

5:00
⑨ News
⑪ Life of Riley

5:30
⑨ ⑪ News

SUN., APR. 27

6:00
⑤ Black News
⑨ *In Depth*
⑪ Insight

6:30
② Kidsworld
④ Joy of Gardening
⑤ Young Edition
⑦ ⑪ Christopher Close-up
⑨ New Jersey People

6:45
⑪ Davey and Goliath

7:00
② Hot Fudge
④ Robotech
⑤ Hour of Power
⑦ Faith for Today
⑨ Face-off
⑪ Old Time Gospel Hour
Ⓢ Bill Cosby Himself

7:30
② The People
④ Funtastic World of Hanna-Barbera
⑦ This Is the Life
⑨ Hispanic Horizons
⑬ Sesame Street (cc)
Ⓗ **Movie:** The Purple Rose of Cairo (cc)

8:00
② Way to Go
⑤ Jimmy Swaggart
⑦ Insight
⑨ Millionaire Maker
⑪ Frederick K. Price

8:30
② For Our Times
⑦ Tiempo
⑨ It Is Written
⑬ Mister Rogers' Neighborhood

9:00
② Sunday Morning News
④ Visiones
⑤ Plastic Man
⑦ The Animated Haggadah
⑨ Oral Roberts
⑪ Josie and the Pussycats
⑬ Sesame Street (cc)
Ⓗ Fraggle Rock (cc)
Ⓢ **Movie:** Oh, God! You Devil (cc)
Ⓦ **Movie:** Come and Get It

9:30
④ Positively Black
⑤ Leave It to Beaver
⑦ Wild Kingdom
⑨ Point of View
⑪ Heathcliff

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TELEVISION

Ⓗ **Movie:** Roller Boogie

10:00
❹ Essence
❺ Dukes of Hazzard
❼ America's Top 10
❾ Sunday Mass
⓫ Super Sunday
⓭ Mister Rogers' Neighborhood

10:30
❷ Face the Nation
❹ First Estate: Religion in Review
❼ Entertainment This Week
❾ Meet the Mayors
⓫ Three Stooges
⓭ Owl TV (cc)

11:00
❷ Wall Street Journal Report
❹ Meet the Press
❺ **Movie:** Tarzan Escapes (1936). Johnny Weissmuller, Maureen O'Sullivan.
❾ David Toma
⓫ FTV
⓭ Passover
Ⓢ **Movie:** Sixteen Candles
Ⓦ **Movie:** The Aviator

11:30
❷ Newsmakers
❹ News 4orum
❼ This Week With David Brinkley (cc)
❾ World Tomorrow
⓫ **Movie:** Comin' Round the Mountain (1951). Bud Abbott, Lou Costello.
⓭ Wild America: Tracking Wildlife (cc)
㉑ Tony Brown's Journal
Ⓗ **Movie:** Second Thoughts

12 NOON
❷ The People
❹ McLaughlin Group
❾ Dr. Schuller
⓭ Capitol Journal
㉑ Wall Street Week

12:30
❷ Inside Soaps
❹ Today in New York
❼ Eyewitness News Conference
⓭ Inside Albany
㉑ **Movie:** The Last Mile (1932). Howard Phillips, Preston Foster.

1:00
❷ **Basketball:** NBA Playoff Doubleheader (concludes at 6)
❹ Religious Passover Special
❺ **Movie:** Beneath the Planet of the Apes (1970). James Franciscus, Kim Hunter.
❼ Like It Is
❾ BJ/Lobo
⓫ This Week in Baseball
⓭ Firing Line
Ⓢ **Movie:** Johnny Dangerously
Ⓦ **Movie:** Micki & Maude

1:30
⓫ **Baseball:** Yankees vs. Cleveland
Ⓗ Not *Necessarily* the News

2:00
❹ **Bowling:** Lite National Doubles Tournament
❼ Ebony/Jet Showcase
❾ **Baseball:** Mets vs. St. Louis
⓭ Live From the Met: Le Nozze di Figaro
㉑ Japan: The Changing Tradition
㉛ World TV Presents
Ⓗ **Movie:** The Main Event

2:30
❼ Greatest Sports Legends: Alberto Salazar
㉑ Wilderness
Ⓢ **Movie:** Police Academy 2: Their First Assignment (cc)

3:00
❹ At the Gate
❺ **Movie:** Revenge of the Pink Panther (1978). Peter Sellers, Dyan Cannon.
❼ **Baseball:** TBA
㉑ Lone Star: A Television History of Texas
㉛ Kup's Show (repeat)
Ⓦ **Movie:** Police Academy 2: Their First Assignment

4:00
❹ **Special:** Liberty Mutual Legends of Golf
㉑ Inside Albany
㉛ Masterpiece Theatre: By the Sword Divided (Part V)
Ⓗ **Movie:** Moving Violations (cc)
Ⓢ **Movie:** Splash (cc)

4:30
❾ Burns and Allen
⓫ Good Times
㉑ Adam Smith's Money World

5:00
❺ Kojak
❾ Black Sheep Squadron
⓫ Fame
㉑ Moneymakers V
㉛ Mystery!: Charters and Caldicott (Part V)
Ⓦ **Movie:** Sounder

5:30
⓭ Heart of the Dragon: Living (cc)
㉑ John McLaughlin: One-on-One
Ⓗ Fraggle Rock (cc)

6:00
❷ ❹ ❼ News
❺ **Movie:** The Parallax View (1974). Warren Beatty, Paula Prentiss.
❾ Police Story
⓫ **Movie:** Coma (1977). Michael Douglas, Geneviève Bujold.
㉑ Wild America (cc)
Ⓗ **Movie:** Conan the Destroyer
Ⓢ Bill Cosby Himself

6:30
❷ ❹ ❼ News
⓭ Washington Week in Review (cc)
㉑ Brainstormers

7:00
❷ 60 Minutes
❹ Punky Brewster
❼ Disney Sunday Movie: Robin Hood (cc)
❾ Switch
⓭ The Shakespeare Hour: King Lear (Part III)
㉑ Austin City Limits
Ⓦ **Movie:** Norma Rae

7:30
❹ Fathers and Sons

8:00
❷ Murder She Wrote
❹ Amazing Stories
❺ Star Search
❾ David Toma
⓫ Lifestyles of the Rich and Famous
⓭ Nature: Secrets of an African Jungle (cc)
㉑ **Movie:** Love Before Breakfast (1936). Preston Foster, Carole Lombard.
㉛ From Oregon With Love
Ⓗ **Movie:** Philip Marlowe, Private Eye
Ⓝ **Movie:** Company of Wolves
Ⓢ **Movie:** Rustler's Rhapsody (cc)

8:30
❹ Alfred Hitchcock Presents
❾ Face-off

8:45
㉛ Brazil/N.Y.

9:00
❷ **Movie:** Resting Place (1985). John Lithgow.
❹ **Movie:** The Cartier Affair (1984). Joan Collins, David Hasselhoff.
❺ TBA
❼ **Movie:** Honkytonk Man (1982). Clint Eastwood, Kyle Eastwood.
❾ New Jersey People
⓫ Love Boat
⓭ Masterpiece Theatre: By the Sword Divided (cc)
㉛ **Special:** Remembering Life
Ⓗ **Movie:** The Purple Rose of Cairo (cc)
Ⓦ **Movie:** The Mean Season

9:30
❾ In Depth
㉑ The Moviemakers: Gods and Goddesses
Ⓢ Bizarre '86

10:00
❺ ⓫ News
❾ In the Black
⓭ A Prairie Home Companion
㉑ Mystery!: Charters and Caldicott (Part VI)
㉛ Window on World Television
Ⓝ **Movie:** Vengeance Is Mine
Ⓢ Brothers (cc)

10:30
❺ Sports Extra
❾ Meet the Mayors
⓫ Christian Science Monitor Reports
Ⓗ Not *Necessarily* the News
Ⓢ **Movie:** History of the World Part I

11:00
❷ ❹ ❼ News
❺ Taxi
❾ World Tomorrow
⓫ Odd Couple
㉑ Ask Congress
Ⓗ **Movie:** Code of Silence (cc)
Ⓦ **Movie:** Mikey and Nicky

11:15
❷ News

11:30
❺ Blue Knight
❼ News (cc)
❾ Millionaire Maker
⓫ The Honeymooners
㉑ European Journal

11:45
❷ ❼ Sports

12 MIDNIGHT
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie:** Doomsday Flight (1966). Jack Lord Van Johnson. A suspenseful drama about hidden bomb aboard a New York-bound jet liner.
❾ Jimmy Swaggart
⓫ Star Trek

12:15
Ⓝ **Movie:** Overlord
Ⓢ **Movie:** Best Defense (cc)

12:30
❹ **Movie:** They Made Me a Criminal (1939). John Garfield, Claude Rains.
❺ Naked City

12:45
Ⓗ **Movie:** Hardbodies (cc)

1:00
❷ Barnaby Jones
❾ **Movie:** Operation Thunderbolt (1977). Assaf Dayan, Ori Levy.
⓫ Tales From the Darkside
Ⓦ **Movie:** Pauline at the Beach

1:30
❺ David Susskind
⓫ News

2:00
❷ News
⓫ Star Games
Ⓢ **Movie:** D.C. Cab (cc)

2:15
❹ Visiones
Ⓗ **Movie:** Hot Resort

2:25
❼ **Movie:** San Francisco International (1970). Van Johnson, David Hartman. A pilot's wife is held hostage in a plot to steal money from a cargo plane.

2:30
Ⓦ **Movie:** The Aviator

2:45
❹ First Estate: Religion in Review

3:00
❾ **Movie:** The Glass Web (1954). Edward G. Robinson, Marcia Henderson.
⓫ **Movie:** Once Before I Die (1965). John Derek, Ursula Andress. A band of American soldiers in the Philippines tries to survive a Japanese attack.

3:15
❹ News

3:30
❺ World Vision

3:50
Ⓗ **Movie:** The Jerk
Ⓢ **Movie:** Police Academy 2: Their First Assignment (cc)

5:00
❾ News
⓫ Life of Riley

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News
Ⓗ Philip Marlowe, Private Eye
Ⓢ **Movie:** Splash

NEW YORK REAL ESTATE

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Greenwich Vill—Charles St. Completely renov 1 BR. EIK, new appliances. 1-3 yrs. $1200/mo. Owner 212-407-8870.

E. 80's—Twnhse 1 BR, nr park, trans. $1,200/mo. 6/14-9/1. 212-876-7825.

Beautiful Penthouse—East 70's. 3 BR, 4 bths, terraces, A/C. Aug. 212-772-0926.

Chelsea Lg 2 BR—Gdn apt, 1 1/2 bth, furn, immed. $2300 mo. 212-535-5718.

E. 57. Lg Furn Studio—Min 1 yr, immed, $1,500/mo. Owner, Tina. 212-935-0960.

CO-OPERATIVES/CONDOS
Manhattan

E. 90's—Top flr (32nd) 1 BR co-op. Spectacular mdtwn vus. 24 hr drmn. $154K. Owner 212-605-8687, 201-549-1037.

E. 77th/1st & 2nd Ave—Awesome studio, hi ceil, brick wall, a/c, bright. $89,000. Maint $297. Owner. 212-688-6945.

MOVE RIGHT IN—Pre-WW I, E. 79th St. 8 RMs, sunny, hi flr, 3 MBR, 2 maid's, LR/wbfpl, oak paneled FDR, 3 bths, renov EIK. $795,000, nego. Must sell. Princ only. 212-249-6087.

My office associates and I have had a mutually rewarding relationship with New York Magazine *for many years. Ads, featuring Pelham's finest homes, placed in your magazine have enabled me to reach a broad audience of potential home owners. My association has been a pleasant experience and I look forward to many more productive years of working with* New York Magazine.

Ann De Santis

ANN DE SANTIS, REALTOR

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NEW YORK

Manhattan Place/Penthse Apt—$389k. Breathtaking vus SE and West 1,000 sq ft, 2 full marble bths, 1 BR, L-shaped LR/Din area, amenities, 24 hr drmn, hlth club incl, and assumable morg. 10 3/4%. Monthly maint $335. Must sell immed . 212-321-1157 eve, 212-635-3800 day.

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Relocating To The NYC Area? Montclair , 2 min to NYC bus. Vintage, luxury co-op, 1600 sqft, 2 BR, 2 bths, gourmet isl kit. Owner will sell or exchg/equal value. NYC property. Incl commuter car. Ask $185K. 201-783-1196.

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Pelham Pelham Manor 29 min NYC

GEORGIAN COLONIAL

Quality in this brick custom built home, slate roof, beaut lndsc plot, terr's, true C/H, Lg Liv Rm/fpl, Din Rm, Lg mod eat-in-kitc, lovely libr/den w/ fpl, 5 lg BRs, 3½ bth, well appt'd amenities, absolutely pristine cond, terrific location. $750,000

ANN DE SANTIS, REALTOR
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Incredible Country House For Rent
Furn, 4 Bedrm, English Tudor, artist's home, cathedral LR, balconies, private, 2 1/2 wooded acre, brook, 40 min NYC. 914-962-2058.

HOUSES FOR SALE/RENT
Other

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MOLT YOUR PRESSURED LIFE
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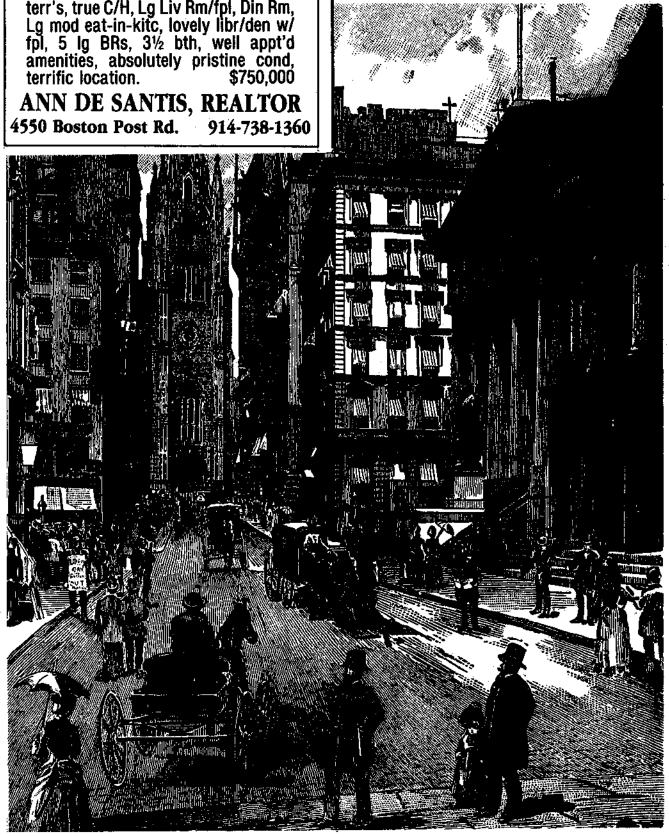
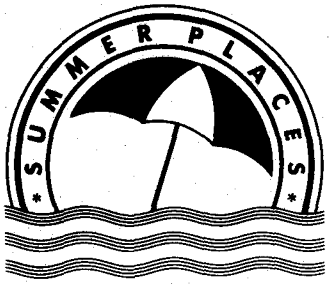


NEW YORK REAL ESTATE



SUMMER RENTALS

E. Hampton, 3 Mile Harbor—Aug. 1 to Sept 2. $8,000 rental. 4 BR, 3 bth, secluded, a/c, pool, lg deck. 2 car gar. Master BR w/private deck, bth, & fireplace. Photo avail. Call Laurie. 212-758-8181.

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Provincetown Ma—Village at Red Inn. Lux 2 BR, 2 bth plus den condo, sleeps 4—6 in quiet West End. Deck, wbfplc, d/w. Season $10,500. July or Aug $4500, biweekly $1250 per week. 201-461-0200.

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Bklyn Hts Apt—6/30-7/26, 2 BR, mod kitc, a/c, great vu, walk/shop/Promenade, trans, pkg incl, $1200, ref's. 212-967-844

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Ads are typeset solid in upper and lower case only. No indent spacing. First three words set in boldface type in upper and lower case. Phone numbers must include area code. Approximately 36 characters per line. (Count each letter, space or punctuation as one character.) Use punctuation marks for proper sentence structure. Minimum size is two lines.

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ppraisals—Insurance/estates/net worth. Professional service/estimates free. **Dawes & Robinson. 212-517-3819.**

anhattan Art & Antique Center—NY's rgest antique center. 104 shops/galleries fering fine quality antiques, jewelry, rniture, etc. 1050 Second Avenue/56th reet, 212-355-4400. 7 Days.

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hop via your telephone for TV, VCR, refrigerator, ranges, washers, dryers, icrowave ovens, air cond. Call Mon-Fri, -5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

elevision, Appliance Bargains—New, arranteed. Call for Quotes. Home Sales nterprises. 718-241-3272, 212-513-1513.

on't Settle For A Discount—Call with odel. **516-783-3664. Phone Connection.** ir conditioners, video, TV. appliances.

HUGE DISCOUNTS

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Day, Weekend, Week

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Your Wait Is Over!

Call Toll Free 1-800-4-BONNIE

Cruise/Party on Luxury Yacht—June 21. RSVP Soho Entertainment, 212-226-4576.

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Contact Ron Stern or Michael Fazio

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Megaliths, Stars & Goddesses

Sunday, April 27, 10:30-4:30. $10. A.I.R., 63 Crosby, NYC. 212-966-0799.

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New social network for well-rounded people of above average (but not superior) intelligence. Seeking intellectual adventures. No IQ tests required, but send letter describing your interests and what you'd like to see in a high intelligence club to: **T.I.E, PO Box 1292, East 34th Street Station, NY, NY 10156.**

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No offer is being made and no sale will be made in any jurisdiction in which such offer or sale would not be in compliance with the securities laws of such jurisdiction.

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NEW ISSUE

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For more information please send completed coupon to Brownstone-Smith Securities at above address.

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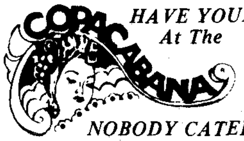

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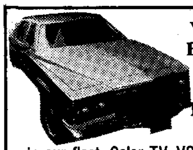

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $25.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call **212-880-0732.** All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

STRICTLY PERSONALS

y Dream—Tall, bright, affectionate, aring male falls in love with me. I'm a '7", pretty, 34, slim, Jewish, sincere, wit-y female. Photo. NYM K154.

25 A Line—This guy'll be quick. I'm OB 21143 Midtown Sta. NYC 10129.

ompetition No. 1:—Green-eyed beauty, 2, petite, Jewish. Wall Street MBA, wit-, playful, incurably romantic. Sincere ales to provide bio. Hint: handsome, uccessful, family-minded, fun, non-mokers have edge. Photo. NYM T467.

old Cards Don't Impress Me—But a 14 arat heart of gold is quite impressive to his very pretty Jewish woman, 27, 5'8", who would love to share laughter, love nd friendship with a Jewish man, 28-38, ver 6', who believes that compassion, umor and mutual admiration are three major ingredients for the real thing. Pho-o appreciated. NYM T487.

ery Handsome Film Producer—35, 5'11", thletic build, successful yet warm and ffectionate. Into tennis, skiing, beaches, heater and film. Not into bar/club scene. eeking non-smoking, intelligent, very eautiful, classy lady, 23-34, to share open-ng nights and possible long-term ro-mance. Photo a must. NYM B693.

ender Woman, 51—Westchester, would urture sensual, artistic, brilliant young-er man. NYM B629.

xtra - Read All About It!—Lovely, Jew-sh journalist, seeks man with heart and oul for lasting love story. I'm 33, 5'6", on-smoker, theater/nature lover. What's our story? Phone/photo. NYM K182.

uccessful, Handsome Male, 29—Looking for attractive woman to enjoy aking romantic rides in Porsche out to the Hamptons and the ocean and boating when the weather gets warmer and romantic evenings at the theater. Photo a must, note, phone. NYM B652.

Beautiful, Bright, Top Professional—30, blond, slim, Jewish, never-married, old-fashioned values, seeks Mr. Right. Photo/phone. NYM K186.

Cute Jewish Female—24, would love to meet a good-looking, fun-loving, relationship-oriented, Jewish male, 24-30, who has a great sense of humor. Skiers and sushi lovers a plus! NYM K225.

Dynamite Surgeon Seeks Match—To ignite with and share an eternal flame. She is a bright, romantic, beautiful, Jewish woman, tall, under 31, non-smoker. I'm a handsome, refined, highly successful MD, mid-30's, gentle, slim, athletic, funny. Note/photo a must for any chemical reaction to occur. NYM B661.

Lady Of Leisure—Wanted by affluent, separated, 45-year-old professional for Monday-Friday fun, friendship. Must have class, style. NYM T668

Very Attractive Female—Professional, sensitive, seeks handsome, warm, lighthearted, career man, age 35-48, for caring relationship. Photo/phone. NYM T644.

Some Enchanted Evening—You may find a stranger who is an attractive, 31-year-old, Jewish, 5'6", female with a twinkle in eye, who loves the outdoors, sports and animals. Photo/phone. NYM K211.

Good-Looking Business Executive—6', 176 lbs., age 49, seeks very attractive slim LI Jewish woman, 38-46. Like athletics, tennis, movies, reading and museums. Want to enjoy life to its fullest. For serious relationship. Photo/note. NYM T670.

Green-Eyes, Great Figure, Feminine—Pretty face, lovable, fun, young-looking, 30's, Jewish woman, seeking high-powered, bright, sensual, thin, sincere man, 30-50, for serious relationship. Photo optional. NYM B694

Attractive, Talented, Witty—Bright, curious, happy Jewish woman, 39, seeks man, 39-53, to hug. NYM K149.

For The Selective Man Only—Serious about getting serious? Ready for intimacy on all levels, eventual commitment/marriage? I'm a woman who is 38 (looks 28), head-turner, entrepreneur, 5'5", slim, ambitious yet tender, empathetic, self-confident yet vulnerable, multi-faceted, eclectic interests, vivacious, Jewish, nonreligious, non-smoker, Manhattanite, sincere, warm, open, caring, highly affectionate/sensual, accommodating, responsive to your needs/feelings, articulate, free and expressive with her feelings, perceptive, bright, witty and never married. If you can reciprocate and appreciate a woman who has a great deal to give and share, please send letter/phone. Photo, appreciated. NYM B685.

Happiness Has No Age—Are you a cultured man in his late 60's, sophisticated, sensitive, distinguished, affluent, hoping to meet charming, attractive woman, classy, chic, cheerful, cosmopolitan, in creative work. What a way to meet! NYM B688.

I'm Ready!—Accomplished, well-rounded, very attractive, white Jewish male, 53, 5'8", trim, with successful NY business plus vacation home. Sense of humor, considerate, romantic, sports lover, seeks 38-48, shapely, attractive, educated, happy lady who loves the good life. Recent photo a must. Note/phone. Religion not a factor. NYM B692.

The Money Pit Owner—Single, Jewish, professional male, 34, 5'8", 145, seeks a marriage-minded woman to build a home. Note/phone/photo. NYM T592.

Attractive, Athletic, Intelligent—MBA marketing, lovable, witty, sensitive, seeks extremely intelligent woman, very clever, striking, shapely, sexy and spunky, 23-33. Phone/photo. a must. NYM K155.

Bored? Alone? Why?—Courteous, handsome, 6' Jewish business executive, 41, seeking old-fashioned flirtatious female, 21 plus, with peaches and cream complexion and curvaceous figure. Photo appreciated. NYM T669

Sense Of Humor—Appreciated by attractive, professional woman, 43, 60's refugee who loves folk, rock, opera, good food, the outdoors. Potential for commitment, please. NYM T593.

Columbia County Career Woman—34, seeks single professional man for country weekends or more. Photo. NYM K156.

Bewitching Black Woman, 37—Seeks, intriguing black man, 35-45. NYM K157.

Unpretentious, Handsome, Bright—Successful, tall, athletic, Jewish male exec, 33, with sensitivity, humor and personal magnetism (pleasing to the eye and the spirit) seeks slim and savvy down-to-earth non-smoker with similar qualities. Photo/note/phone. NYM B623.

Eve Seeks Adam—Eve is 55, 5'10", thin, attractive, Vassar, nice, non-smoking, art consultant. Garden includes NYC/Westchester/Vermont. Lacks only stimulating, classy man. Photo, please. NYM K158.

Constantly Seeking Clone—Of Dr Jonathan Miller or successful, passionate, compassionate, healthy, comely, ethical, singular Jewish man, an open-minded optimist, 30-50, who loves music, arts, sciences, nature, books, epicurism, travel, sports and admires intellect, wit, creativity despite the body in question. Photo/bio/phone, please. NYM B624.

Successful Businessman, 49—Capable of emotionally giving and receiving, lover of animals and sports. Photo/phone, please. NYM K094.

Beautiful But Nice—Pretty, Ivy-educated lady, 40, classy, soft, sound values seeks outstanding, affluent, emotionally supportive man. Photo/phone. NYM B669.

Handsome Jewish Male—27, 6', educated, caring, seeks pretty female, 22-28, for spring romance. Photo. NYM B656.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Racquetball Anyone?—Personable, professional, pretty banker/lawyer seeks similar, established, attractive, fun-loving Jewish male, 28-35, for a match. Phone and photo preferred. NYM T537.

Seeking 40 Plus—Presbyterian man with good disposition. If you enjoy life, have good friends and high goals, do I have a woman for you!. Note/photo/phone. NYM B635.

Alluring—Ambitious, adventurous, athletic, articulate and occasionally artsy Jewish Ivy female (27, 5'10") seeks perceptive, empathetic, extremely successful, Jewish, male Manhattanite with a mind of his own, knows how to use it, and is prepared to prove it. NYM B590.

Partnership Wanted—Warm, witty, intelligent businesswoman seeks supportive, thoughtful male for friendship, romance and fun. NYM B591.

Honesty, Trust, Communication—Are key attributes for this sensuous, fun-loving woman who is reaching out to meet a man who is mature, financially secure, happy with his life. He can be even European or Scandinavian. I need to share with a man who leads a busy life, travel, etc. Love is giving someone their space to be the way they are and the way they are not! I am 5'8", slim, attractive, young 40, lots of energy, exec, smoker, enjoy everything, especially people. Photo/phone/note. NYM B603.

Psychiatrist—41, divorced Jewish male, successful, attractive. Seeks slender, pretty, educated female, 27-34, willing to relocate. Photo, appreciated. NYM T587.

Personal Financial Planner—41, Jewish, VP at NYC securities firm. Cross between Henry Goldblume and Mr. Spock. Seeks pretty career woman for mutual investment in romantic future leading to joint tax-filing and, ultimately, dependents. Bio/ photo/phone. NYM T569.

Dazzling Brunette—Desires independent, professional, dashing Jewish gentleman, 29 plus, for dreamy relationship. Bio/phone. NYM B602.

Attractive, Bright, Warm—Physically fit Jewish female, 33, medical school administrator, seeks intelligent, athletic, successful Jewish man, 30-40, over 5'8", nonsmoker for sharing, caring, lasting relationship. Note/photo/phone. NYM K194.

Adorable Bright Vivacious Brunette—5'3", slim, 36, who loves being cuddled, the Mets, photography and theater knows there is an attractive, secure mensch who is adventurous, has a lust for life, great sense of humor and an affection for romance, dancing and sushi. Write quickly. We've been waiting for each other a long time. Letter/phone/photo. NYM T617.

Handsome, Black MBA—30, 6', creative, cerebral, charming, caring, and tired of settling for second-best, seeks a warm, winning, witty, wonderful woman, 25-35. NYM K195.

Desirable—Woman, seeks man in 50's for sincere relationship. NYM K196.

No Mothers Considered—Over 36 unacceptable. Under 5'6" automatic rejection. Getting positive and liberal as I approach 40. NYM T618.

Handsome, Achieved—Jewish, 30, wishes to submit to a wicked female. NYM K197.

NJ Successful Entrepreneur—Well educated. 5'10", lean, non-smoker, mid 50's, seeking slim, pretty lady, 5'4" minimum height. Early 30's to early 40's to share a super life. Photos exchanged. NYM T619.

Company President, 43—North Shore LI seeks non parent, ambitious, attractive female, 25-35, for love, marriage and kids. Photo. POB 333 Sea Cliff, NY 11579.

Needed—Male counterpart (35-45) to complete this attractive, intelligent, Jewish lady lawyer's life. Cultural interests, a sense of adventure and a touch of romance a plus. Photo/phone. NYM K198.

Not Quite Wimbledon—But a smash on or off the court. Dramatic, dark-eyed, vibrant, slim woman seeks athletic, outgoing, intelligent, affluent, Jewish, nonsmoking man, 48 plus and aging handsomely, interested in life. Sense of humor essential. NYM T621.

Chinese Lady Wanted—I am an independent, successful businessman, a very young-looking 47, of Italian-British background, 5'11", fairly handsome, unattached, sincere, generous and open to new ideas. I live in Italy and come often to New York. I love music, skiing, Balthus and unconventional holidays. If you are Chinese, beautiful, 25 to 45, slim or very slim, if you like traveling and have plenty of sense of humor, I would be happy to hear from you. Photo/phone. NYM B657.

Good-Looking, Sensitive, Secure—Very successful Wall Street exec, Harvard MBA, 38, 170, 6'1" - warm, reliable, bright, Wasp, stable, accomplished. I enjoy movies, travel, basketball, music and the outdoors. I'm curious and definitely not boring. I keep a place in the country and I have a talent for fun and a good and open heart. I seek a special woman: romantic, affectionate, classy and unpretentious. If you are beautiful, sensual, sophisticated, slender, 24-34, well-balanced and like to laugh, I'd like to meet you. Bio/photo/phone. NYM T662.

One Fun-Loving—White, single male, mid-40's, seeks female to enjoy good dining, interesting conversations and active night life. Photo guarantees a reply. NYM B649.

Love Needs A Heart—28, tall, good-looking CPA looking for attractive Jewish lady who enjoys dining out, music, movies, sports. Sense of humor, wit, a must. Phone/note. NYM T623.

MD And Entrepreneur—Male, 6'1", sincere, warm, sensitive, ready for lasting relationship based on sharing and mutual understanding; seeking Jewish female (28-35) who is educated and is also ready for and can appreciate the happiness of interaction and family. Note/photo. NYM T624.

Bashful Millionaire—Refined Wasp, 41, 6'2", seeks to share the finer things with an outgoing lady. My only criterion: delicate facial features. Photo essential (will return). NYM K201.

Sincere, Stable, Secure, Single—Ex-chemist, 27, Catholic, North Jersey resident, seeks slim female, 18-26, for dating and friendship. Many reactions possible. NYM T625.

Offer: A Woman For All Seasons!—This blond, European widow, a former model, is 46, attractive, slender, feminine, elegant, sporty, sophisticated, educated, a world traveler, romantic, caring, good cook and homemaker. Non-smoker, affectionate and financially secure. I am looking for a successful, distinguished, powerful yet sensitive man with a generous, considerate nature, to share friendship, love, passion, (marriage?), and the finer things in life. Please respond with note/photo/phone. NYM T611.

Halley's Comet And Me—Both shine this year. Slim, attractive, 5'7", DJ, female professional, mid 40's, classy, vivacious, caring; enjoys pleasures of country and city life, seeks male to age 57, fiscally and physically sound; comfortable in relationship based on honesty, warmth, wit, adventure and sensuality. Photo/note/phone. NYM B647.

So Much To Offer—30, professional Jewish female, 5'8", seeks meaningful relationship. Needs stable professional male in 30's who will appreciate me. Note/photo/phone. NYM B625.

Attractive, 5'5", Brunette—42, slim, divorced, well-traveled professional Manhattanite. Seeks happy, bright, attractive, successful exec, sophisticated Ivy gentleman, or European, 40's to early 50's, who ordinarily would be reluctant to respond. Note/photo please. NYM B648.

Alluring, Romantic—Outgoing female, 29, desires sincere, athletic, fun-loving Jewish male, non-smoker, for lasting relationship. Photo, please. NYM T653.

Country Gentleman Needed—Under 45, with heart and wit to enjoy summer with maybe more, by pretty Westchester lady, Jewish, slim, 5'6", 35, whose dog won't bike ride or laugh at my jokes. Photo, appreciated. NYM K200.

Tall, Attractive Blond—Zaftig, 29, well-traveled, likes Mets, Jets, etc. Seeks Jewish male, 5'10" and over for walking, talking and good times. Send bio/phone/photo. NYM K187.

New Homeowner/Landlord—47, bearded, slender professional, looking for new lady carrow who is slender, vibrant and pretty. Photo/bio. NYM B651.

Very Attractive Man—31, blond, blue eyes, in great shape. Successful, sophisticated, easygoing, happy and well-adjusted, psychologically-minded, not afraid of intimacy. Enjoys music, dancing, art, film, theater, sports, and good conversation. If you are an attractive woman, between 23-35, feel like you can relate to any of the above, love NY but like to travel, are ready for friendship, relationship, and yes, perhaps commitment, let's meet. It's easy. Note/phone/picture helpful. NYM B653.

Simply Special, Beautiful—Sensitive, intelligent, Westchester woman, 35, 5'8", would like to meet tall, successful, 33-45-year-old, non-smoker, to share candlelight dinners, walks on the beach, tennis, friendship and romance. Photo/phone/bio. NYM K188.

Whoopee!—That will be my cheer when you appear - if you are a man, 60-ish, tall, single, kind, educated, humorous, well-off, romantic, nice-looking, looking for a terrific love with a terrific apartment to share, namely me, a widow, Manhattan writer, all of the above. NYM K190.

Pretty, Petite, Sexy—Late 40's, widow, al estate and financial interests, se smart, principled, under 55 man for and country fun. NYM B654.

Gentleman, 60 Years Young—6'2", lbs, brown hair, blue eyes, builder, de oper, investor who would like to m that special lady, 50-70 years young heart, who enjoys life and would like share her dreams and ambitions with NYM B655.

Very Pretty Physician—34, 5'6", sl athletic, easy to talk to, Jewish, West er, seeks professional, athletic, ki hearted man, age 30-40, with great se of humor. NYM K191.

As Seen Through The Eyes—Of anot a five foot six inch beauty, sophistica but not a princess. Thirty one years with a wonderful laugh. Divorced still likes men. Very bright - quick - lo to dance, sky dive, a beach gal into ph cal fitness but not compulsive about Bio/phone. NYM T613.

Quiet, Easygoing Jewish Male, 3 Modest tastes. Hoping to meet wom sharing similar qualities. NYM T608.

Attractive Petite Blond Green-Eye Business owner. Life is too full right n for the demands of relationship. Se warm, independent, intelligent male, 55, with a good sense of humor for f times. Photo/phone/ note. NYM T609.

Successful Jewish Executive—40, see wonderful Jewish woman, college gr over 26, for marriage and children. NY K184.

Natural Selection—Evolved woman, slim, dark-eyed beauty, seeks expansi mensch, 40's, who relishes life's absur ties and loves Mozart. No amoeb please. NJ/NY. NYM K185.

Attractive Male—38, 6', 170 lbs. Act outdoors but enjoys fine dining, movi more. Seeks bright, together, slender f male counterpart, 32-38, for warm rel tionship. Note/photo. NYM K193.

Wanted: Handyman—To mend a brok heart by this blond, blue-eyed, 40, Wa who is fun, loving, gentle and attractiv May he be tall, handsome, sincere and jack-of-all-trades. NYM T614.

Open, Fun-Loving, Warm—Attractiv 42-year-old divorced CT professional w man, 5'6", seeking relationship with nic looking, stable, mature, successful ma who long ago found himself. Sense of h mor and varied interests important. I e joy theater, music, good food, NY, trav and laughter. Note/phone. NYM T615.

Classy, Practical, Shapely—Black profes sional lady, 56, seeks tall, caring, secur professional male, 50-60, creative/fu times. NYM B630.

North Jersey Businessman—40, slightl outrageous, uninhibited, successful, 6' well-built. Tired of the single bar blues seeks special lady who is adventurou and not afraid to laugh and have fun Nothing ventured nothing gained! Phot for quick reply. NYM B631.

Come Here Often?—Me neither. Hand some, caring lawyer, 29, seeks pretty, in telligent Jewish woman, 24-32, to shar all NYC offers and more. Note/photo phone. NYM B632.

STRICTLY PERSONALS

ancer-Pediatrician Loves—The beat of Y. Needs male partner (Jewish, 29-39) › boogie, care and share. I'm 32, 5'6" ıd will follow your lead of note/phone/ ‹change photos. NYM K181.

ired Of Traveling Alone?—Divorced ıale, 52, 6', 185 lbs, brown eyes and hair. olvent, successful with good looks, taste ıd interests. Seeks alert, attractive lady,)'s-40's, who appreciates fine wine, ›od, travel and Sundays by a cozy fire-lace. Bio/photo. NYM T602.

lale, 49—Professional. Enjoys biking, ›ng walks, theater, dining. Desires sin-ere, sensually uninhibited woman for ›ng-term relationship. NYM T590.

8, Size 4—Beauty, brains, seeks savvy, rong, successful man. NYM K150.

's Over—If you lie, litter, brag or wear a raduation ring. Won't even get started if ngry, loud, into your own tan. Slim, ath-etic, bit of loner, woman photographer, 9, looking for needle in haystack. If utsy yet practical, don't know Libra rom zebra, easygoing and fit, would pos-ibly love to meet you. Photo a must!! ley, nothing personal. NYM K151.

More Than Attractive—Warm, tender, pontaneous, down-to-earth woman with nner strengths, depth, humor and under-tanding seeks similar in bright, educat-ed, emotionally mature man, 40-52, over 5'10", with earnest smile and gathered wisdom to share everything life has to of-fer. I'm Jewish, non-religious, no drugs please. NYM K152.

This May Be The Last Ad—You Ever answer. Attractive professional Jewish female, 28, seeks future of mirth and merriment. Photo/phone. NYM K153.

I'm Bored—Help me find mystery and excitement. Bright, handsome, creative and successful 33-year-old Jewish male promises an incredible adventure for like woman. Serious intentions only. Send photo/note/phone number. NYM T588.

Desires Distinguished Man—50's, professional, who would like attractive woman, early 40's, *good dining and after dinner* company. Phone/photo. NYM B658.

A Texas Beauty—With the charms of Southern upbringing and now the sophistication, chic, and elegance of a cosmopolitan New Yorker. Never married, 5'6", size 6, talented, educated, successful, extremely well traveled with many interests: art, finance, theater, fashion, movies, sports. Told I'm very beautiful, open, warm, refreshing, have intellectual curiosity and understand the give and take a good relationship requires. Desires to meet Jewish man, 40-64, 5'10", worldly, *dynamic, established businessman/professional* with class and energy, clean shaven, no smoking, please. Phone/ photo/note. NYM T570.

You Are A Woman—who has, or could be smitten by, a love of sailing. This 40's Manhattan businessman/CT sailor seeks his counterpart - a bright, successful, tall, slim, attractive and romantic partner, in her 30's, to share a "Sound" summer and more. Photo if available. NYM B639.

It Takes A Tough Man—To make a tender lover and friend. And I'd love one. I'm 29, musical, cute. NYM K179.

PICTURE YOURSELF IN STRICTLY PERSONALS

Show your best face to NEW YORK's most sophisticated audience. NEW YORK Magazine is now accepting a color photograph to accompany your advertisement in Strictly Personals.

Cost: $500.00 for a ⅝"x1¼" color photograph and 12 lines of copy.
Additional copy is available for $25 per line (36 characters/line).
Deadline: Three weeks in advance of on-sale date.
Information: Karen O'Neil, Classified Ad Manager, 212-880-0736.
Pictures must be in color and of good quality and must be verified.
All photos are accepted at the publisher's discretion.

What Does A Woman Want?—Freud never knew, but the woman who advertises in *Strictly Personals* does. A brief description of your interests and personality, plus a color photo, will capture the eye of New York's most eligible bachelors.

Man Seeks Woman—And there's not a better place to find her than in *Strictly Personals*. Every week 10,000 letters come in from NEW YORK's readers. Looking good and looking for a partner? Place your photo and ad right here!

Blond, Blue-Eyed, Nice Guy—33, attractive, 6', trim, Christian, Ivy-educated MBA. Athletic, avid golfer. Seeks Christian lady, 21-33. Photo/phone. NYM T603.

A Man's Woman—*Elegant and stunning*ly pretty, 5'5", blue-eyed blond with successful fitness business and beautiful body that looks it! Possesses fine mind, loving heart, creative talent, wit and class. There's lots to share for the NJ gentleman, 35-50, who's handsome, affluent, educated, romantic and self-assured; enjoys travel, music, boats and ballooning, good food, good love and good living. Photo/bio/phone. NYM B666.

Spring Check List: One—Creative, entrepreneurial, 40's male, looks good, keeps fit, thinks clearly, very accomplished, highly respected. Is missing: an intuitive, ideally brilliant, trim, eye-catching, early 30's, non-smoking woman who realizes career plus love equals pleasure. NYM B643.

Money-Oriented Entrepreneur—Single, white male, 5'10" tall, 185 lbs, 40 years old, Manhattanite, likes exotic autos and P. J. Clarke's. Seeks single, white, Christian female who is educated, slim, pretty, 26-35 years old and non-smoker. Please send note/photo/phone. NYM T503.

Versatile, Sincere Woman—37-year-old, tall, thin, attractive professional, sensual, well-analyzed - great sense of humor. Seeks similar man serious about a relationship. NYM K175.

Pretty Perky Professional—Jewish female, 30's, sincere, sensitive, non-smoker. Enjoys travel, music, movies, sports. Seeks special man, 30-50. Note/photo/ phone. POB 686 Bronx, NY 10469.

Whatta Gal—Sexy, green-eyed blond, 35, positive, intelligent and witty. Seeks fun-loving, successful, honest guy, 35-45. RSVP/asap. Photo/bio. NYM K172.

Monogamy Without Marriage?—Divorced, dynamic, assertive, 50-ish, emancipating father, seeking attractive, independent, doer lady, 30's/40's, for sincere/committed relationship. Sound engaging? Note/photo/phone. POB 341, Ho-Ho-Kus, NJ 07423.

I Believe In Love And Magic—Just need someone to share my beliefs with. Attractive redhead, 50, smart and sensual, seeks man of distinction. NYM K180.

Jewish MD—50, divorced, grown children, successful practice, wants to share life with petite, educated, down-to-earth woman, 35-45, who can love and laugh. Phone/photo. NYM B641.

Ex-Jewish American Princess—Turns successful businesswoman. Attractive, warm - passionate about life, family, travel, love. Desires to meet special man who is real, secure, has faced life's battles and is still smiling. Non-smoker, moderate drinker, able to give and share. Must be spiritual, secure financially. 50's plus. Note/phone/photo. NYM B645.

Respond If You Live In Manhattan—And are a slim, very attractive, professional woman, 35-40, willing to have a serious relationship with slim, 6'2", communicative, affectionate, sensitive man. Photo/ note. POB 20570, Cathedral *Finance Station*, NYC 10025.

Not A Princess—But this sexy, blue-eyed petite knows how to treat a man like a king. You are a handsome, well-educated 35-45 who is emotionally mature, financially secure, athletic. An incurable romantic with a great sense of style and an appreciation *of the finer things in life, you are not afraid* to laugh at yourself. I'm an intelligent, successful, elegant 30, yearning for love and for friendship. Affectionate and fun-loving, my interests include travel, the arts, reading . . . but my favorite pastime is being with you! Note/photo, please. NYM T605.

Happy, Energetic Manhattanite—Creative, successful, trim, single man, mid 50's, 5'11", without the time to get out and meet the one right woman I'd like to meet. I seek a woman also successful, accustomed to the best, with intelligence, *warmth, panache,* who can laugh, nurture and is willing to take risks, 40 or under. Let's enjoy it all together! POB 7050, NYC, NY 10022.

Blond, Blue-Eyed, 5'7"—34, loves to laugh, seeks caring, secure male with sense of humor. Note/photo. NYM B646.

6', Green Eyes, Professional—Into weightlifting, movies and quiet times with that special person. Seeking slim, single female, white, 23-28, with same qualities. Serious relationship in mind. Note/photo/ phone, please. NYM T606.

I'm No Jewish American Princess—Down-to-earth Jewish (non-religious) woman, 48, looks 10 years younger, 5'6", slim, attractive, feminine, loving, romantic with light brown hair, blue-gray eyes. Divorced - no children, enjoys travel, *movies, theater, books, art, music, dance.* Seeks lasting relationship with man, 40-55, bright, sensitive, gentle, liberal, warm, attractive, affectionate, any religion. I would love to meet you. Note/photo/ phone. NYM B664.

Biochemist—Sensible, athletic Manhattanite, British background, young 53, good company, seeks slim, attractive woman, 30-42. Photo, please. NYM K177.

Moral Character—Is something that is important to me. You should be a woman who has a strong self-image that you are proud of coupled with the courage necessary to act in a manner that confirms and reflects the values you believe in. You are also hopefully very intelligent (graduate degree preferable), athletic (hopefully work out intensely several times a week), robust, sensual, affectionate, tall (5'8" or taller), healthy and strikingly attractive in a wholesome way, youthful (26 to 34 years old), and desirous of a serious, long-term relationship. I am an Ivy-educated (MBA) male real estate entrepreneur who tries not to take himself too seriously. I have my own real estate investment firm in NJ and teach real estate finance at a NYC graduate school. I participate vigorously in various athletic endeavors like skiing, tennis, etc. and am healthy, do not smoke or use recreational drugs, am 6'4", 200 lbs, am legally divorced, and try to be a sensual, affectionate companion in keeping with my Italian heritage. I like to feel that I am attrac*tive and have a lighthearted, youthful* outlook. Please send bio, photo (a must), and phone number. NYM B638.

Heat Turner—Tall, slim, stunning lady, 50's, mint condition, Manhattan to the bone, financially independent, wants it all; music, the arts, adventure, suns and seas, and top of the list a companion who wants it all too. With luck, friendship. With time and miracles, perhaps more. Photo/phone. NYM K173.

Tall Blond Actress—Beautiful, romantic, well-bred, marriage-minded Phi Beta Kappa; seeks a sweet, strong, silly, gorgeous, affluent, non-smoking Manhattanite husband of class and sensitivity, 35-45, 5'11" plus with traditional family values, love for animals and children and a sparkle in his eye. Photo/letter with last name/address. NYM T601.

Blueprint For Romance—Handsome, trim, mid 30's, interior architect wishes to construct award-winning relationship with slim, affectionate, highly attractive lady, 24-36. Bio/photo, a must for reply. NYM K174.

***Highly Intelligent Woman**—43, very at*tractive, classical music addict seeks non-smoking, tall, attractive male counterpart (40-50), more interested in capital ideas than in capitals. So. CT. NYM K159.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

My Christine—Ad agency president/real estate owner looking for his Christine. Attractive, wealthy, successful, caring, warm, unique, terrific sense of humor, great body, dedicated and loyal. Seeks blondish female, 25, works in real estate, lives on East Side in the 70's, beautiful, 5'6", 120, intelligent, funny, terrific figure, warm, charming and can be the boss of the household. NYM B633.

Manhattan Attorney—50, tall, attractive, athletic, seeks special Christian lady who is slim, very pretty, under 38, and a non-smoker. Photo necessary. NYM K176.

Lively, Lovely—Literate, athletic lady, professor of English, 38, seeks a man of warmth and vitality for caring and lasting relationship, 35-50. Photo. NYM B634.

Legal Lady—40, seeks sensitive man with great sense of humor, similar interests in theater, books, playreading parties, opera. Pix please. NYM B636.

Ahoy!—Skipper, 35-50, sought by witty, vivacious first mate for sailing and more. Phone, photo optional. NYM T596.

Professional Male, 32—Interested in travel, conversation, dining, sports, seeks down-to-earth, intelligent, attractive female counterpart. NYM K164.

Classy, Attractive, Bright—Successful, sexy woman in early 30's, seeks handsome, romantic, highly successful and powerful man to complete dynamic duo. Secure ego and warm heart mandatory. Passion for beach and city desirable. A tinge of left-over liberal a plus. Bio/photo/phone. NYM K166.

Vibrant Lady Artist—Multifaceted, 30, Jewish, very attractive, easygoing, seeks sensitive, professional male, 30-40, super bright, 5'10" plus, Jewish, who has charm, wit, zest for the best. No smokers. Note/phone, photo helpful. NYM T597.

Pretty, Tall, Enlightened—Black professional, 30, seeks honorable male. NYM B682.

Wanted: "Woody Allen"—For "Hannah". White, divorced Jewish female professional, 5'6", green eyes, fair. Seeks man for love, marriage, 40's, professional, non-smoker. Phone/photo. NYM T652.

Hi-Tech Professional—Sincere, warm, handsome Asian male, 27, seeks bright, attractive lady, 22-27, for togetherness. Bio/photo/phone. NYM K167.

Pretty Prize Package—Polished, petite, professional, poised, playful, pithy, provocative; 30, female, blue-eyed blond. Photo, a must. NYM K163.

A Special Romance—A bright, adorable, Jewish female; great figure, terrific sense of humor and a young, sexy 37, seeks good-looking, successful, honest male who's playful, affectionate, has an athletic body and a heart of gold (35-45). Photo/phone. NYM K169.

As A Most Eligible Male—And a prominent Jewish doctor, 30, I want to meet you in my limo for a drink. I'm tall, dark and handsome. You are Jewish, 20-28, at least 5'4", slim and very attractive. Photo/phone/bio, please. NYM T599.

Arousing, Emerald-Eyed, English—Lady seeks relationship with professional, tall, 40's, Jewish prince. Photo. NYM B628.

If You Like Blue Jeans And Baseball—As well as fine dining, theater, you're for me. Attractive, tall, successful, athletic, warm woman, 35. Looking for compatible man to share home and family. Note/photo/phone appreciated. NYM B626.

Smile, It's Contagious—All male, late 40's Christian, 6', successful and attractive looking for same in a 35-40 lady who can communicate. You won't be disappointed. Photo, essential. NYM K160.

I'm Your Type—if you' re interested in meeting a 31-year-old, terrific-looking, slim, professional Jewish woman who likes living in the Village, jogging in Central Park, gallery hopping in Soho, listening to jazz downtown and dancing and laughing anywhere in the city. How about you? Photo. NYM B627.

Spring Is Speaking—Volumes to lovely widow -- warm, spirited, humanist, nature lover. Decent chamber musician. Cherishes home and fireside, travel and adventure. Seeking capable, affectionate man, 55 plus, for musicmaking of one sort or another. NYM K161.

Life's Gift—Is to see, touch, feel its wonders. Rare cultured lady in search of sophisticated male, 40-50, to share joys. CT/NYC base. Bio/photo, please. NYM K162.

A Seeker—Good-looking, 27, Michigan graduate degree, communicative, spontaneous, self and socially aware, funny, energetic, seeks kindred male who loves quality relating, kids, fun and making a difference. NYM B683.

I'm Not Looking For Commitment—Nor am I avoiding one. I'd like to meet self-aware, sensitive, politically liberal man who values friendship first. I'm a woman with a variety of interests who feels successful in life and is certainly worth meeting. You are 32-45, open, caring, non-smoker. Please write. NYM B684.

Looking For An—Intelligent, attractive, adventurous man, 26-36, with an inquiring mind, a good heart, and a good sense of humor, for a woman who is all of the above. Note/photo/phone. NYM T600.

Shrimp-Eating Ex-Rabbi—33, seeks equally irreverent Jewish woman, 24-35, to share eclectic interests, laugh at each other's meshugas, and figure out how to be Jewish in a secular world while standing on one leg. Photo, appreciated. NYM K171.

Wanted: Alive, Fun-Loving—Attractive, bright, down-to-earth, imperfect, single Jewish man. Reward: A friendship, summer romance or more with similar woman, 25. NYM K168.

Sunrise On The Ocean—Whales, sharks, etc., mark my days as Captain of my sportfishing charter boat. Offseason I program computers and enjoy video, stereo, photography. The good life, right? Well, at a young 41 I find a whole dimension missing. YOU! Wanted single, white female "First Mate", equally comfortable in deck shoes and heels to make it the Good Life with. I am a single, white, Jewish male, 5'7", 235 lbs. (successfully shrinking). A photo and bio gets you the same and maybe a share in Paradise. NYM T654.

Renaissance Type Lawyer—Travels often to NYC. Seeks cultured, intelligent, attractive woman, 30-40, for casual dinners, good times, possible travel. Photo/phone/note. NYM B671.

Irish Descent—Male, 34, short red hair and beard, tall and stocky, non-smoker from Fort Lauderdale, financially secure. Likes romantic evenings, hiking, racquetball, movies and cooking. Seeks attractive woman. Partnership possible if you're not looking for a knight in shining armor. Please send photo with your reply to POB 72 Paramus, New Jersey 07653.

Alone In Her "Room With A View"—This American version of Lucia Honeychurch prefers to meet Mr. Emerson in Manhattan and save the airfare to Florence. Old-fashioned girl, 25, tall, willowy and blond who loves the arts, seeks kind, intelligent man with strong character worthy of her love and admiration. Photo/phone. NYM K220.

Attractive European Woman—Tall, slim, poised, college grad, who is gentle, professional and financially secure is writing her first ad in hopes of finding a sensitive man (42-60) who is tall, spontaneous, intelligent, educated—a successful professional, who takes time to nurture relationships with wit and wisdom. NYM K218.

Slim, Casually Elegant—Gentle lady. Seeks well-spoken, well-educated, well-thought-of gentleman who is well-past his midlife crisis, 50-60, Westchester, Manhattan, or southern CT. Object: to share the good life better as two. Photo please. NYM B689.

Love Country/City Life—This pretty, spirited, classy, sensual, bright, 34-year-old, Jewish, professional Manhattan woman will be a dynamite catch for the right, strong, successful, sensitive, attractive man with sense of humor. Honest bio/photo/phone. NYM K219.

Playful, Elegant, Earthy—Delightfully intellectual Jewish woman with a satisfying career seeks attractive, successful man, 45 plus, with a good sense of humor, lively intelligence, enjoys city and country living, and is still looking for some of the better things in life. NYM T598.

Dynamic Female—24, 5'6", blondish, sexy, educated, musically inclined, seeks attractive educated male, 26-34. Photo/phone. NYM B676.

Handsome, Fun, Ready—I've had it! I'm tired of being "fixed up" with dates who are sombody else's idea of attractive. Blind dates are fun and a few have even led to more serious relationships - but all with no future. Now I'm ready. No "Peter Pan" or oversexed Lothario innuendoes anymore. Let' get on with life. If you're under 33, 5'5" to 5'8", trim, adorable, independent, happy and secure in your work, with wit and charm - give it a shot. Me-well, I'm one of New York's best packages, young, 39, financially secure with all the toys - you know - cars, boat, house at the beach - and a helluva guy. Even if you've never answered an ad, this is the one. I guarantee a fun date at least. Send your picture - I'll return it. References and testimonials supplied on request. C'mon - go for it. Box 622, 4 World Trade Center, NY 10048.

Wanted: One Man— 30-45, traditional, sensitive, romantic, witty and professional, ready to handle a dynamic, sparkling, warm and downright fantastics woman - green eyes, blond, 30 and Jewish. Bio/phone/photo. NYM T658.

Petite Pretty Professional—36, slim, romantic and adorable, sparkling dark eyes, seeks successful Jewish prince with panache. NY/NJ. NYM B659.

Slim, 34, Classy, Perky—Female ed seeks slim, unbearded, non-smoki Catholic, professional male, 31-38. Nc phone/recent photo. NYM A774.

Warm, Sensitive Smith College Gra Slim and attractive at 42, seeks genero hearted, well educated man (sin Christian, under 55), who wants one s cial woman for keeps. I'm a writer; l books, skiing, biking, travel; am lo caring, never bored. Are you acc plished, adventurous, basically hap willing to talk and grow? Let's get toge er! Your nice kids a plus. NYM T33

Lovely Vivacious Professional—Jew female, slim, warm, outgoing, since Loves music, theater, like to meet Jew MD, JD or affluent, well-educated bu nessman in late 50's or early 60's. Nc smoker. Bio/phone/photo. NYM B642.

Pretty, Slim, Sensual—46, 5'8", athlet bright, happy lady, seeks attractive, sen tive exec, 50's, to share fun, adventu and a caring relationship. NYM B644.

Self-Made Millionaire—Doer, early 40 Christian, handsome, romantic, sophis cated, generous, seeks under-30 fema beauty for relationship great for all. Ve selective; looks and charm importar Photo essential. NYM T594.

Take A Byte Out Of Life!—Comput professional, 33, seeks female with lett quality background. Should have a B SIC understanding of the "machine" la guage. Attractive keyboard a plus. NY K217.

Spunky Brunette—Jewish, fun-lovin outspoken. Interested in meeting con parable nice guy, white, over 36. Person note please, photo if handy. NYM B672.

Special Woman—Endowed with beau and brains. Fit, humorous, romantic, ac venturous. Enjoys nature, travel, cookin country settings. Seeks a truly good ma Photo/bio. NYM T647.

This Classy, Sophisticated Woman—Who loves to romp through the wood and is equally enamored of haute cuisin and ethnic hideaways, seeks a soulmat to share life's beautiful diversity with. I'n a tall, slender, stunning ex-model turne Fortune 500 exec. You're 43-53, and se cure enough to appreciate earthines wrapped in elegance! Write/photo. NYM B673.

Blue-Eyed And Bright Lady—Lives life in the center lane. Sophisticated Jewish woman is down-to-earth, caring, pretty and all that stuff. Former New Yorker now lives NJ. Non-smoker. Will a 55 plus, non-smoking gentleman join me as half of dynamic duo? NYM K206.

Triple Crown Winner Wanted—Looking for that special breed of man with enough strength and drive to go the distance on solid track to love and success. Please be self-assured, somewhat sane, happy, 36-45. Jewish bloodline preferred. I am attractive, successful, 35, obviously adorable. I know it's a long shot, but please send note. Win by a nose with photo. Box 1491, Old Chelsea Station, NYC 10011.

Not Quite Einstein Or Woody Allen—But somewhere in between. Harvard-educated Jewish professor seeks an attractive Jewish/non-Jewish woman, 18-32, for long-term relationship. NYM T646.

STRICTLY PERSONALS

MD, Male, 42—Unattached, many interests, seeks the company of slim, progressive woman. POB 1861, NYC 10025.

Looking For My Best Friend—Blondish, blue-eyed, attractive, successful, Christian woman, 32, seeks ambitious, down-to-earth, secure man who is ready for the real thing. Photo/bio. NYM K213.

GQ Cover Seeks Vogue Cover—Overwhelmingly handsome, sensitive and sincere ad-exec, 6', fit, 25, seeks counterpart a certifiably beautiful cover girl - to share new restaurants, movies and romantic walks along the river. If you're 5'7" plus, slim, 22-27, and the quintessential Vogue woman, reply. Photo a must, phone. NYM T649.

It's Almost Summer!—Successful, handsome Jewish male, 29, seeks model type woman with a heart full of gold and body to match. She should love to laugh, hate mind games and enjoy cuddling puppies. I'd like nothing more than to share my life with a very special person who also knows what she wants and is particular. Photo a must. NYM B675.

Don't Believe In Magic?—I'll make your lonliness disappear! I am a classy, lovable, leggy and sexy green-eyed blond, 37, 5'4", Jewish. Seeking mature, handsome, tall, Jewish, emotionally and financially secure male, 37-47, for lasting relationship. Photo/phone/note. NYM T650.

Attractive Bright Law Student—Female, 28, Jewish, seeks good-looking, established male of superior intelligence, character, sense of humor, and traditional values. Non-smoker, please. NYM B662.

Who Wrote The Book Of Love?—What's it all about Alfie? And why do fools fall in love? This tall, attractive, 32-year-old female, wants to know. Guys, sense of humor a must. Phone/photo/mother's maiden name. NYM B677.

What's A Gal To Do?—Tall, pretty, redhead, 28, looking for fun, romance/any ideas? Photo/phone. NYM B679.

Beautiful Italian Brunette—42, 5'4", *charm, class, affection,* down-to-earth. Seeks gentleman, 43-53, with substance and same attributes. Wants commitment and good life. Photo a must. NYM B680

Sultry Woman—Beautiful, with a sense of self. Seeking classy, handsome real man, 33-41, to 6'. NYM B681.

Make Me Smile—Pretty, funny, bright female, 28, seeks handsome professional male, 28-33, to humor me. Photo. NYM T631.

Over 6' Of Fit Male—Just over 40, Wasp, likes Christmas, classical music, camping. Seeks tall, successful, career Ms. who, "If she found just the right person", would do a leave of absence during her child bearing years. If our dreams, joys, philosophies mesh then hopefully our humor, our harmony will guide us into a future our heritage will be proud of. Photos and phones exchanged. NYM T636.

Looking For Taxi's—Reverend Jim with brains, ambition, ready for love. Professional, caring, 29, female, attractively heavy with a sense of fun, unconventional. Photo preferred. NYM B665.

Waiting Is The Hardest Part—But if you are an intelligent, unspoiled, radiant, thin, athletic, accomplished Jewish woman (25-34) and seek a tall, lean, wholesome, charming, suburban DDS, your wait is over. Photo/phone. NYM K209.

Beauty, Brains, Personality Plus—I have all the positives. This outgoing, Jewish, professional Manhattan woman seeks that special someone with whom to laugh, love and share skiing, travel, the arts and the Sunday Times. Serious applications being accepted from interested men, 40's, who are bright, secure, successful and fun-loving with a good sense of humor. Phone/photo/bio. NYM T638.

Top Cat Seeks Fabulous Feline—Tall, good-looking Jewish MSW, 31. Purrs easily; likes city prowls, country romps, The Honeymooners. Seeks cute lady, 25-32, for cozy and frolicsome relationship. Note/phone/photo preferred. NYM T639.

Hazel-eyed Blond Beauty—5'4", 112, 30's, health professional, enjoys city country. Seeks tall, handsome, fun-loving kind man. Photo/note. NYM B667.

I'm Tired Of—Saying I've been busy with my career. I'm attractive, 30, female, 5'2", live in NYC and need more than my job. Important to me: dry wit, ambition, fitness. Photo preferred. NYM B668.

Affectionate, Athletic, Handsome—Humorous professional, Jewish male, 33, seeks romance with non-smoking, artistic Jewish woman who loves the outdoors. POB 7255, NYC, 10150.

Attractive Professional Male—31, Jewish, 5'6", witty, warm, affectionate, expressive with a spirit of adventure. Seeks attractive woman to share joys of urban life and getting away from it. Photo appreciated. NYM T637.

Animal Lover—Educated, attractive woman seeks male counterpart, 40-54, interested in the arts, travel and nature for sincere relationship. NYM K202.

Pretty, 5'8", Slim Woman—40, wishes to share Manhattan's offerings as well as quiet evenings with an intelligent, caring man, 34-49. Photo. NYM K214.

Creative Entrepreneur—And administrator, 39, seeks Jewish, slim, 29-36, brunette, creative, fun-loving non-smoker for family and future. Photo, appreciated. NYM K215.

Pretty, Blond, Manhattanite—26, slim, seeks fun, attractive, successful Christian man, 5'10" plus, 25-32, to share outdoors, NYC/romance. Bio/photo. NYM K216.

Very, Very Interesting Entrepreneur—Manhattanite with varied business interests from film to finance. Busy, 42, youthful, secure, single, physically attractive, 5'8", highly visible, very attractive, dry wit. Seeks open, bright, attractive, youthful, (25-39), intelligent, worldly, beautiful, natural female of substance, hopefully into fitness and/or art, Manhattan based, not too tall, emotionally together mostly, desires to spend high quality time in 3-4 star restaurants, film, travel, health resorts, art galleries etc. Please send photo, I will reciprocate. Serious person. NYM T648.

Exciting Bright Female Exec—Attractive, brunette, great figure, full of fun, seeks compatible male, 48-55, for long-term relationship. Bio/photo. NYM B670

Creative, Cultured, Caring—Businessman/writer, 50, leadership type. Seeks wise woman to share the excitement. The light and the dark. NYM T645.

Central Jerseyite—33, 5'2", attractive woman wants to enrich your life and you hers. We're single, honest, intelligent, sensitive, charming, warm, emotionally and financially secure with class and a great sense of humor. We can be friends, partners and lovers all at once. I practice law and am supportive of your professional goals. Photo/phone. NYM T640.

Attractive, Quiet Woman - 24—Slim, athletic seeks same in man, 25-35. Have good job, hope you do. Like rock, sports, movies, hanging out. NYM T626.

Classy, Well-Dressed—Lady, 30's, near GW Bridge seeks attractive, suave gentle*man, 40 plus, who appreciates old- fash*ioned values. Photo. NYM T630.

European Professional Woman—Late 30's, bright, witty, warm, very attractive and feminine, petite with auburn hair, interested in music, art, travel; seeks unattached, very intelligent, successful professional man, 36-50, emotionally and financially secure, attractive, fit, warm and caring, non-smoker, with similar interests for lasting relationship. Bio/phone/photo, appreciated. NYM K203.

Jewish Male, 44—Looking for exercise-minded lady, capable of sharing real friendship and real love. Photo, appreciated but not necessary. NYM K205.

As An Editor—I can write great copy. What would it prove? Blue-eyed, petite, Jewish female, 25, seeks Jewish male who loves to laugh, music, art, dance. No smokers/drugs. NYM B663.

Personality Personified—Dynamic, warm Jewish widow, mid 40's, great-looking, who loves tennis and the good things in life. Seeks same qualities in her man. Photo and note, please. NYM T633.

Gorgeous, Green-Eyed—Long dark haired knockout, 29, petite, curvaceous with very infrequent herpes seeks handsome, dynamic, intelligent male, 28-45. NJ preferred. NYM T634.

Seeking Sailor/X-Country Skier—Relaxed, humor-loving, 43, 5'6", West Side man, seeks attractive educated, 30's, Wasp first-mate, to share N. E. water in the warmth and any land in the cold. I've got the boat and the car, you bring the lobster. Note, phone. NYM T627.

Sexy, Slim, Successful—Very pretty, warm, bright, witty, green-eyed blond seeks special Jewish male, 33-41, for happily ever after. Photo please. NYM B660

Professional In Fashion Business—With stunning good looks and terrific figure seeks cultured, successful man from 34, who's out-on-the-town but has old-fashioned ideals. Bio/photo. NYM B690.

Great Guy—Handsome, fit, funny, 29, art director, seeks petite, pretty lady, big heart a plus; photo a must! NYM T632.

Attractive, Bright, Slim—Stylish, professional female - Jewish, 5'7", 28. Enjoys city, suburbs, springtime. Seeks male, 28-35, same qualities. Send note/photo/phone. NYM T629.

White-Haired Male—NY, wishes to assist slender, happy, sensual female in getting past the rough spots of life. NYM T628.

ANNOUNCEMENTS

To My Lover—The most sensual, disarmingly sexy woman in the world! Happy Birthday Beefer! Better than Bran.

Independent Research Team—Interested in your secret romantic fantasies. Be honest. What are you looking for in your ideal mate? What would be a perfect weekend? With whom could you share your life, and what could you offer that person? Be honest but realistic. Confidential. NYM T604.

NYC—Woman 40/seeks same/car/attend socials. Expenses shared. NYM T610.

NY WANTS TO KNOW!!!

Tell our 1.1 million readers about your unusual research, special event, show, *sale, reunion, press release, your search* for a long-lost friend, new publication, public notice, or meeting in

OUR NEW ASSORTMENTS SECTION

$400 per inch display

$36 per line, 2 line minimum puts your ad in the "SPOTLIGHT."

Contact Ron Stern or Michael Fazio

212-880-0734.

My Darling JRH—Remember Sharon, CT? And it keeps getting better! Happy 1st anniversary. I love you, Deb.

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Every Single Friend.

Every week, more than 8,000 letters are received by the people who advertise in Strictly Personals—and now you can give your friends a Strictly Personals Gift Certificate that says you care. They write their own ad on the back of the certificate—and we're here to help. It's a gift appropriate for birthdays, special occasions, and holidays.

Strictly Personals Gift Certificates are available from $65(that allows for a two-line message, plus box number) and up. Use your credit card to order over the phone. Call (212) 880-0732 and we'll mail the certificate to you—or straight to your friend. Or pick one up from *New York* Magazine, 755 Second Avenue, New York, NY 10017.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 560

BY MARY ANN MADDEN

"She wears totally cool designer clothes, like those, you know, those Kevin Kline jeans."
"Really. Well, in that getup she could be called a cortisone."

"I think I'll just have salad and the cargo van."
"Good choice. Personally, I make mine with collagen chicken broth."

"Hey, Fred, I'm talking to you, man; you gonna get yourself some of that new moose makeup or what?"
"Yeah, man, and then we're goin' flying, man, just like Peter, Paul, and Wendy."

Above, ear misses. Competitors are invited to submit one pair of conversation fragments, each to contain a malapropism or other misturn of phrase.

Results of Competition 557, in which you were asked for dedications to paperback originals.

Report: Far too few of these bad enough to be really good. But what's there is cherce. Repeats (including duplications or, in some cases, the thematically similar) anyway, repeats: For my ex-husband, without whose nagging demands . . . To Little Alicia, whose costly dancing lessons served as inspiration . . . For my teacher Miss Craffey, to who I owe . . . For Jerome and Agnes Perundi of Freedom Lane, Scottsdale, Arizona; this, no matter what they tell you, is not about us. To Lawrence Quillan, principal. To Simon and Schuster, who turned me down. To Sniffles, my kitty. To my former agent, Grumpy Lorenzo—I'm still here. For Elgar. Words fail me. You are the most dauntingly peripatetic bravura grace note of a pal a guy could have.
And not a moment too soon.

First Prizes of two-year subscriptions to "New York" to:

To Mammon. This one's for you, baby.
Jackie Mundy, Philadelphia, Pa.

For Betty, whose help and encouragement have always meant so much to me, especially during my Presidancy.
Eddie Steinberg, Teaneck, N.J.

To Dominick: Got along without you before I met you, gonna get along without you now.
Carly Mary Cady, Los Angeles, Calif.

Runner-up Prizes of one-year subscriptions to "New York" to:

For Jennifer. You were right. I was using you.
B. H. Heffley, Schenectady, N.Y.

To Gordie Lewis, the Maxwell Perkins of pulp, for bringing it in under 600 pages.
Tom Robinson, N.Y.C.

To Mike, or to the idea of Mike, whichever.
Ann Richardson, Convent Station, N.J.

And Honorable Mention to:

To Kloob, whose story I believed. You will, too, because where Kloob came from, creatures do not lie.
J. M. Glick, Kinnelon, N.J.

Dedicated to Providence, R.I., and to the greats who preceded me there: Edgar Allan Poe, H. P. Lovecraft, the ancient and terrible gods . . . the old ones who taught me dark secrets I dare not reveal.
Helene Davis, Cambridge, Mass.
sp. mention: Craig Allinder, Bigfork, Mont.

To Elsie, with pride. I kid you not.
Bernard Plotnick, Pompano Beach, Fla.

To Wendy, an italicized word in the paragraph of my life.
Mark Calandra, Boston, Mass.

Lovingly dedicated to Anthelme, Auguste, Jean Jacques, Fredy, Barry, *et al.* Here's cooking at you, kids.
Jay M. Tischenkel, N. Miami, Fla.

A kudo to you, Mr. Eliot
who deeply inspired me
to scribe poesy. SWAK
Jack Ryan, N.Y.C.

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sp. ment.: Emma Ogando, Rutherford, N.J.

For J. D. Salinger. He knows why.
David A. Drexler, Wilmington, De

This is dedicated to the one I love.
Laura Foti, N.Y.C

To Dr. Scholl for his support.
Chip Chapin, N.Y.C

It's the breaks, Melissa—I got published and you didn't.
Anthony G. Bowman, Washington, D.C

To Kitty Garndop, Jane Diewerczscan, Steve Stein, Al Junupuck, and Ross Stuffie, M.D. But don't worry, I've changed all your names.
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sp. ment.:Bernard Sansetre, Washington, D.C.;
Hilma Wolitzer, N.Y.C

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Laura Shea, Brookline, Mass

To David Letterman: Because of you and in spite of you.
Michael Evenden, Meadville, Pa.

Look, Ma, I'm writing!
Harriet Greenebaum, Pleasantville, N.Y.

For Punxsutawney Phil. . . . You're one swell groundhog, Phil.
Robert McLain, Morgantown, W. Va.

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Claire Bazinet, Flushing, N.Y.

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Joe Moore, White Haven, Pa.
sp. ment.: Lydia Herndon; Panama City, Fla.

To Eng, who stood by me through it all.
Ron Green, Somers, N.Y.

To all the little people who helped, I dedicate this abridged version.
Jack Labow, N.Y.C.

To my wife and to my husband: This time we almost made the pieces fit, didn't we?
Tony Lang, N.Y.C.

To Willie Nelson, for getting me on the road again.
Craig Wolfson, Spring Valley, N.Y.

To: T.S., J.D., D.H., ee, O., C.S., H.L., and P.G. Thanks for inspiring my initial literary effort.
E. L. Dachslager, The Woodlands, Tex.

o Aprille: May God give you the peace this ook could never bring.
Jeanne Locascio, Yonkers, N.Y.

r Toby, Kimberly, Fawn, Armand, and ffany. Take it to the moon, darlings.
Ed Stone, Great Neck, N.Y.

o my bastard son.
Sal Rosa, N.Y.C.

o all the girls I've loved before.
John H. Erwin, Bloomsburg, Pa.
. ment.: Rev. Chas. J. Matonti, Jamaica, N.Y.

o Ferdinand and Imelda . . .
Stanley Kowalczyk Jr., Freeland, Pa.
sp. ment.: S. Fuchs, Teaneck, N.J.

or Baby Doc. If he doesn't like this, let him ead Proust.
Stuart J. Erwin, Nescopeck, Pa.

o Lola, so much more to me than a roofrader.
Gary Krist, Brooklyn
similarly: Mark Strait, N.Y.C.;
Mischa Bass, Brooklyn;
Carleton Carpenter, Warwick, N.Y.

or Peggy and Miggy—the girls I used to be.
Margaret D. Dale, Longmeadow, Mass.

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Stan Karp, Westfield, N.J.

To Katherine, the port authority...
Jan Leighton, N.Y.C.

To Phil for never judging a book by its cover.
Kim Maizner, Boston, Mass.

To Mom and Dad—I hope this makes up for Chapter Five.
Patsy Felmet, Wintersville, Ohio

Mom. I owe you everything. Except the royalties.
Barry Bellinger, Washington, D.C.

This anthology is humbly dedicated to me, without whom M. A. Madden produced "Thank You for the Giant Sea Tortoise," "Son of Giant Sea Tortoise," "Maybe He's Dead," and thought up the whole idea of those dumb competitions.
Andrew Mezzetti, Flushing, N.Y.
similarly: Jerome Agel, N.Y.C.;
John Felmet, Wintersville, Ohio;
Judy Berkowitz, Los Angeles, Calif.;
Carol Heller, N.Y.C.

To Grant Tinker.
Louis B. Raffel, Skokie, Ill.
similarly: Louis Phillips, N.Y.C.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 560, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by May 2. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the May 26 issue. Out-of-town postmarks are given three days' grace. ■

We can blow out forty candles, but only you can make our wish come true.

This year the National Multiple Sclerosis Society celebrates its fortieth birthday. Forty years of serving people with MS, with programs that help them get up, get around, and get on with their lives. And forty years of searching for a cure for this crippling disease of the central nervous system.

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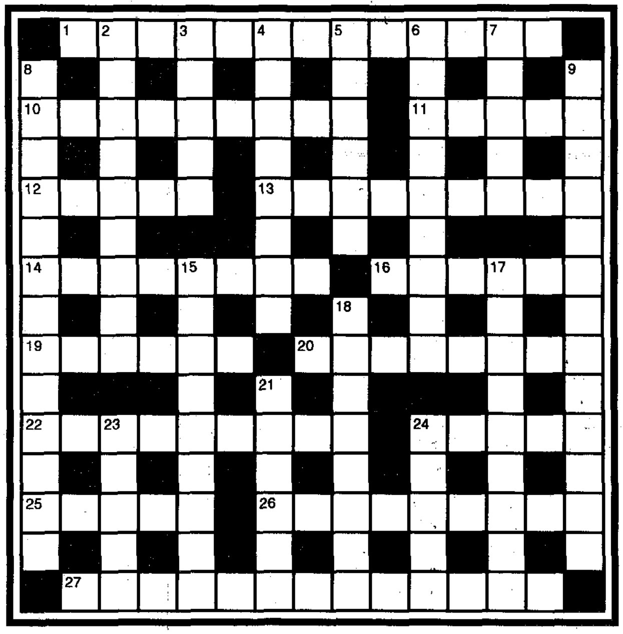
‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS
1 Shops in the neighbourhood under the trees? (5, 8)
10 Architect’s highminded notion for the steeple? (5, 4)
11 The first person objectively or subjectively? (5)
12 Does it matter whether it’s Scottish or not perhaps? (5)
13 Scarcely a firm description, but certainly a generous one! (9)
14 Measure the finish when improving. (8)
16 Reliable and privileged convict. (6)
19 Pay attention! Doesn’t it look like it’s soft water? (6)
20 Isn’t it very unpleasant when I finish in the grip of a shark maybe! (8)
22 A considerable drop of liquid! (9)
24 Old maid, but why incomplete when together? (5)
25 Undergo chemical change when about to go on stage. (5)
26 They’re like flower containers, yet mostly are used for making soup. (9)
27 How to work out your position in the cemetery? (4, 9)

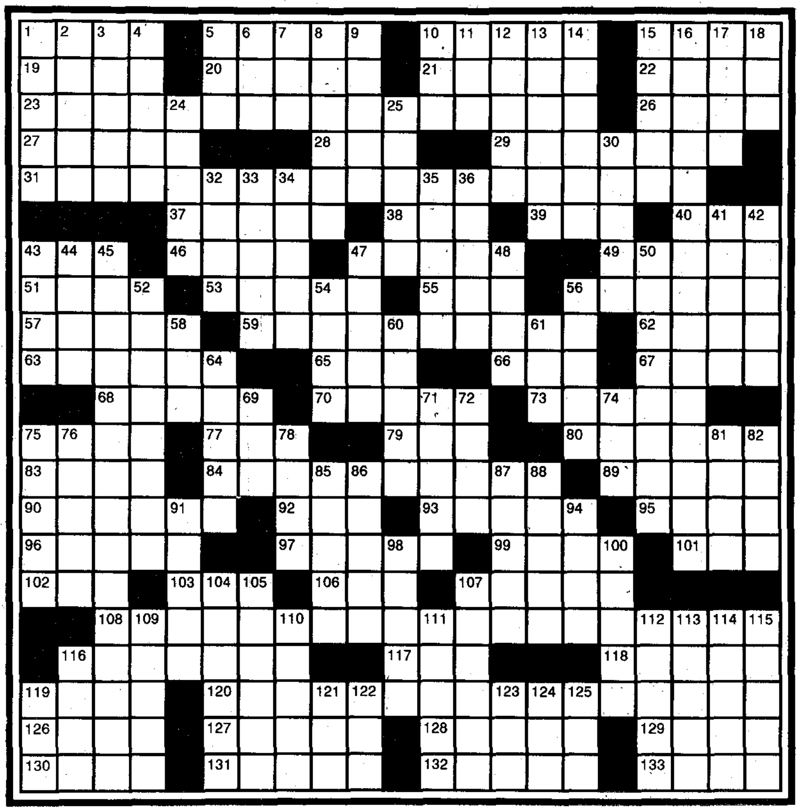


DOWN
2 Not a time when things go well, but with one letter undoubled could be of importance. (3-6)
3 Any artist could make up Hitler’s racial ideal. (5)
4 Not very good Scottish poetry causes a nasty injury! (3, 5)
5 Is definitely good for a salvia. (5)
6 Vessel going round a western river boat. (9)
7 Number caught up in tree-climbing exercise. (5)
8 People who have them won’t be floored by Any Questions! (3, 3, 7)
9 How to dominate and control the ringed cow? (4, 2, 3, 4)
15 Commanding officer gets the deserter indeed to be awarded a medal! (9)
17 How the fireman will use the pole when alarmed? Go on, get into the water! (5, 4)
18 William meets the old captain using the pruner. (8)
21 Standard diocese for religious man. (6)
23 Landowner in the old days but not quite big enough to own the Kentish island. (5)
24 Contracted to under this? (5)

‘APRIL BIRTHSTONE’: ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

ACROSS
1 “Nana” by-line
5 Not hollow
10 Blacksmith
15 Con game
19 Oklahoma city
20 Once doubled
21 Roi’s mate
22 Fruit of the pine
23 Diamonds
26 Harbinger
27 Moon valley
28 For all time: poetic
29 Had more magnetism
31 “Diamonds ——”
37 Dostoevski novel, with “The”
38 Female merino
39 Tolkien creature
40 Cockney pronouns
43 Rubber tree
46 Tide of minimum range
47 Exemplar
49 Oust
51 Budget item
53 Same as 28-Across
55 As hard —— rock
56 Rock superstar
57 Imre’s family
59 “Diamonds ——”
62 Post-L order
63 Molding device
65 Loser to DDE
66 Fifth word of the Gettysburg Address
67 Tunisian rulers
68 Apply oneself to
70 Last king of Troy
73 Nonpareils
75 Scottish singles
77 Actress Ruby
79 Ancient Tokyo
80 Hellenic prefix
83 Trucking rig, for short
84 Diamond ——
89 Larry or Luther
90 “—— Story” (Albee play)
92 Silent greeting
93 “John Brown’s Body” poet
95 City dorm
96 Synthetic fiber
97 Licorice flavoring
99 Mimicked
101 Be laid up
102 Same old routine
103 Used a match
106 Wall St. monogram
107 A Lauder
108 Diamonds
116 Under it all
117 Activities rm.
118 Neural networks
119 Lamming G.I.
120 “—— Diamonds”
126 Siberian river
127 “—— an arrow into the air”
128 Cabaret show
129 Greenland’s neighbor: abbr.
130 Arabian Sea gulf
131 Partially digested food
132 Chimp’s cousin
133 Impudent retort

DOWN
1 Striped equine
2 Buoyantly
3 Hosiery thread
4 Daughter of William I
5 N.Y.’s Penn, e.g.
6 Night person
7 “Diamond ——”
8 Most glacial
9 Star in Cygnus
10 —— Lanka
11 Half a bray
12 —— wintergreen
13 Put up with
14 Part of RIP, translated
15 Disdain
16 Diamond
17 Afresh
18 Chess pieces
24 Embark on
25 Manumitted
30 Dissuade
32 Cannes concept
33 Gaucho’s gear
34 Easy-gaited horse
35 Take an oath
36 Tantalize
41 The real stuff
42 Ramp’s alternative
43 Samovars
44 Rachel’s sister
45 Diamond
47 Imply
48 Molten rock
50 Diamond ——
52 Diamond
54 Do harvesting
56 Outlet insert
58 Movie location
60 Willow twig
61 Psyche component
64 Ham’s equipment
69 Score for Retton
71 Hacienda brick
72 Pout
74 Pitcher’s stat.
75 “. . . and —— to steer her by”
76 Shastri’s predecessor
78 Lab burner
81 These here: Fr.
82 Ph.D. exam
85 Honey, in Hesse
86 Mrs. Bunker
87 Grind the teeth
88 Seven: comb. form
91 Kukla’s friend
94 High-schooler
98 Uncompromising
100 Inveigh against
104 Slanted print style
105 Robin’s relative
107 Engraver
109 Prussian cavalryman
110 Pruritic
111 Kind of rocket
112 Babbitt’s creator
113 City on the Mohawk
114 Orthodontists’ concerns
115 Humorist Mort, and kin
116 Wonderstruck
119 Carte words
121 —— Kippur
122 Ending for Edom or Elam
123 Le Gallienne
124 Planets’ hub
125 Cask



Solutions to last week’s puzzles appear on page 15

They're going home to Greece.

[illegible]

Joe Namath

[illegible]

I'm going home... to Greece.

Sally Struthers

Mama used to tell me that
my ancestors from the British Isles
came over on the *Mayflower*.
Now I'm going home... to Greece.

Lloyd Bridges

My grandparents came to America
from Ireland.
And now this Dubliner
is going home... to Greece.

Polly Bergen

The Weaver clan hails from
Scotland and Ireland.
And now, we're all headed home...
to Greece.

Dennis Weaver & Family

My father, Mario, came from Sicily
in 1905. And now
I'm finally going home...
to Greece.

Brenda Vaccaro

Are you?

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